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DECEMBER 15, 1945
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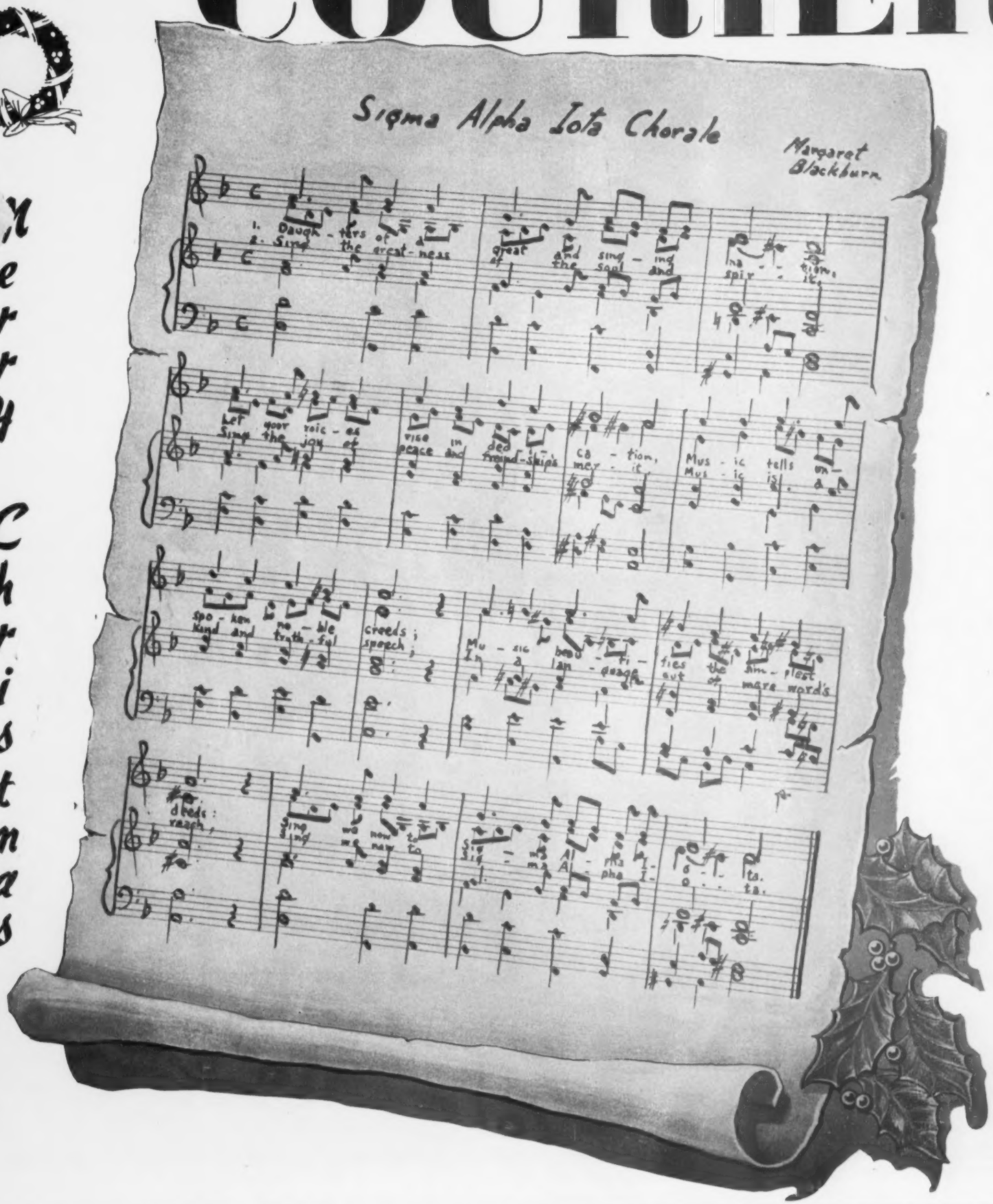

*"Every Bit the Amorous Duke"

from the ASSOCIATED PRESS REPORT which made NATIONWIDE NEWS

JOHN M'CORMACK SCORES HIT IN VERDI'S OPERA

CINCINNATI TIMES-STAR

**"Rigoletto" Is Presented in Chicago**

CHICAGO, Oct. 11—(AP)—John Brooks McCormack, 30-year-old resident of Asheville, N. C., who founded a zoo in his home town and spent his 'teens training animals, had a fling at being a duke last night.

He made his major Midwest operatic debut as the Duke of Mantua in the Chicago Opera company's presentation of Verdi's "Rigoletto."

(Editor's note: "Major Midwest debut," nuts! He sang the role twice with the Cincinnati Summer Opera company last season).

A personable, athletically-built fellow, McCormack has appeared professionally for the last two years, and has sung with the Cincinnati Summer Opera company and the St. Louis Municipal Opera company's summer season.

He was enthusiastically applauded last night when he handled the demanding role of the duke with polish and dexterity. What's more, he looked like a duke.

# John Brooks McCormack

*Tenor*

**CHICAGO OPERA CO.**

When John Brooks McCormack began to sing in public only two years ago, critics' comments were: "Voice of uncommon beauty and technical security," "Brilliantly schooled," "Unusual beauty," etc. Now, in Opera, audiences and critics are acclaiming this rapidly rising All-American trained tenor not only for his voice but also for his dynamic acting and magnificent stage presence.

A few Press notices covering Rigoletto appearances in Cincinnati, Chicago and Milwaukee follow:

**VOICE**

"Mr. McCormack has much in his favor. An appealing and expressive vocal quality, musicianly grasp of effective punctuations of the Verdi music, talent for dynamic acting and winning stage presence."—*Cincinnati Enquirer*

**STAGE PRESENCE**

"John Brooks McCormack, looking every bit the amorous Duke, matched ardor and competence in a thoroughly satisfying presentation."—*Milwaukee Sentinel*

"Extraordinarily handsome."—*Chicago Tribune*

**FUTURE**

"It may be said at once that Mr. McCormack made a favorable impression."
—*Chicago Sun*

"Will be a man to reckon with in Chicago and at the Metropolitan as well."
—*Milwaukee Journal*

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*Photograph at top by Marsh Studio, Cincinnati*

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## Youth at the Helm

The unheralded debut of Walter Hendl, 28-year-old assistant conductor of the New York Philharmonic-Symphony Orchestra, in a concert at Carnegie Hall on Dec. 8, when Dr. Artur Rodzinski was laid up with a cold, brought one more of those instances of youth emerging triumphantly in an emergency.

The last few years have seen similar exploits, such as Leonard Bernstein's conductorial debut in the same role with that orchestra, and his composing and pianistic feats, and those of the 23-year-old composer Lukas Foss, whose cantata The Prairie was done by the Philharmonic last season.

This seems to be an age when the hardest tasks are assigned to those relatively new to the world's stage, as the history of the late conflict abundantly shows, and in most cases they have chalked up a surprisingly high average of accomplishment.

That is not to say that the older system of slow maturing of artists was not wise. The former centuries had their youthful marvels, too, and in Mozart, for example, the miracles endured to the end. We had prodigies such as Hofmann, Kreisler, *et al.*, who are still eminent names many years later.

Still, the speed with which new and promising talents are hustled into the spotlight and into the "big money" is not one of America's wisest systems. Let us hope that the future will see our wines matured to form choice vintages.

• • •

## Service Men as Composers

Amateur and would-be music composers among invalided service men in the wards at St. Albans Naval Hospital in Long Island had their innings recently when songs which they entered in a contest sponsored by the Musicians Emergency Fund and the American Red Cross were given a hearing in the hospital auditorium. From the dozen songs competing in the final phase of the contest, two were chosen by a board of judges to be submitted to the National Broadcasting Company, which will consider scheduling them on radio programs. The winners were Seaman 1st Class Dennison Parker, whose winning selection was Amblin', Ramblin' Along, and Seaman 1st Class Russell Murray, veteran of the Mediterranean and European Theaters, who submitted a song called Now That He's Home Again. Honorable mention went to Ship's Cook Eddie Doucette for his song, When I Held You Tight. Seaman First Class Parker received a manuscript pen presented by the Musicians Emergency Fund as well as the promise that NBC would look at his manuscript. About 40 service men entered the contest. Judges were five well-known writers of popular song hits. Presentation of the songs was made by young artists from The New Opera Company.

• • •

## Tin Pan Alley Goes Radical

Just to show that Tin Pan Alley is never more than two jumps behind contemporary happenings, Eddie Condon's second concert of the season at Town Hall featured a new composition, which according to the New York Times, constituted "a jazz version of the 'Atomic Era,' played by Bud Freeman, saxophonist, assisted by the drums. This performance, like the entire program, was received with glee by the audience which filled the hall.

"Another feature was the introduction of two instruments new to these concerts, but described in the program as 'primitive' in jazz—the suitcase and the washboard . . . the former played with a brush broom and the performer's heel,

**COMPOSER AND INTERPRETER CONFER.**
**William Schuman discusses the score of his Prayer in Time of War with Antal Dorati, the musical director of the newly-formed Dallas Symphony. The composition was scheduled for performance on Dec. 9 at the Victory Bond Concert opening the first season of the orchestra. (Photo by G. D. Hacket.)**

and the latter by ten fingers with thimbles on them."

Standard music circles may be mildly supercilious and may even call up devastating conjectures as to what Bach would have thought of such procedures, but don't let them get too uppity. After all, they've been mighty respectful, at various times, of tone clusters played by fist and elbow, of *Sprechstimme* vocal deliveries midway between a whine and a yawp! And not long ago in Carnegie Hall Henry Scott played the piano with mittens on, and rolled out harmonies of the masters with the aid of a nice, semi-ripe grape fruit. . . .

However, the Atomic Age in music is something which may be awaited with both trepidation and respect. Page Leopold Stokowski!

• • •

## Sonnet to Mrs. MacDowell

So much worthwhile music, poetry and other arts have arisen in the individual studios of the MacDowell Colony in Peterborough, N. H., that we think it is only a *quid pro quo* to publish the following sonnet written there and dedicated to its faithful chatelaine, the beloved widow of a great American composer:

HERE IS QUIETNESS
*(To Mrs. Edward MacDowell)*

Here, in this fabulous garden-place
That God and gallant you designed
Out of compassion, out of grace,
To shelter the creative mind,
Is quietness so kind, so deep
A thousand fears are hushed to sleep!

Here, in this warm and silent light,
Framed in the alternate cool dark,
Will the timid waiting seed ignite
From the delicate impassioned spark,
Will now at last uncurl the white
And sensitive roots, and the trembling arc

Of stem dare straighten toward the hour
Of the fertile spirit's leaf and flower.

DOROTHY HOBSON.

• • •

## Siloti Passes

New York music circles will miss Alexander Siloti, noted pianist, who served on the faculty of the Juilliard School of Music with distinction for 18 years. His death in New York on Dec. 8 takes one of the last of the eminent Liszt pupils, though not, as was stated in the *Times*, "one of the two last."


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December 15, 1945
Sixty-Sixth Year

Photograph at top by Marsh Studio, Cincinnati.

# THE MUSICAL PARADE: By the Staff

That was a fine tribute which President Harry S. Truman paid to the late Jerome Kern. It was contained in a telegram addressed to Oscar Hammerstein II, and read during the hour-long coast-to-coast memorial program over the CBS network on Dec. 9, sponsored by ASCAP with the cooperation of the Electric Hour and the Prudential Family Hour, featuring many stars of the stage and radio.

The President said: "I am among the grateful millions who have played and listened to the music of Jerome Kern, and I wish to be among those of his fellow Americans who pay him tribute today. His melodies, surviving him, will live in our voices and warm our hearts for many years to come for they are the kind of simple, honest songs that belong to no time or fashion. The man who gave them to us has earned a lasting place in his nation's memory."

• • •

Our musicians continue to make their mark in far-flung climes to which duties with the armed forces have taken them. The Berlin Philharmonic Orchestra, recently led by Rudolph Dunbar, American Negro conductor, was also to be conducted on Dec. 10 for the first time in its history by a soldier from the U. S. He is Captain John Bitter, formerly conductor of the Miami, Fla., Symphony and associate conductor with Leopold Stokowski in the All-American Youth Orchestra several years ago.

• • •

Lino Mattioli, now 92 and a subscriber to the Musical Courier for 30 years—he was first cellist of the Metropolitan Opera Orchestra when it opened in 1883 and later taught singing for 54 years at the Cincinnati College of Music—writes with pride about one of his pupils. S/Sgt. David B. Gillard, baritone, was the first American soldier to be soloist in the Cathedral of Coutance in France. The young artist during his stay in France sang for General Charles De Gaulle and also appeared in Belgium.

• • •

The British have their ENSA, just as we have our USO, and the latest reports indicate it also operates in this hemisphere. A bulletin from its New York Committee relates that a "High Time" company will be flown by R.A.F. Transport Command planes from Washington, D. C., to Sydney, Australia, and will tour the Pacific zone for six months, appearing before audiences of Royal Navy and Air Force personnel.

• • •

The morning after Marjorie Lawrence arrived in London on her current tour of Great Britain, Belgium and France, she was shocked to discover that she had slept until noon. Not having done anything like that in many years, she thought it very strange until she figured out that the corresponding time would be 7:00 A.M. in New York!

• • •

The following bit of deathless prose has recently come to our attention: in a story about the hit singer of a current operetta, it was stated: "She sang the part of Marguerite in Faust with the Montreal Opera (a role which is sung in the costume of a boy and usually by a contralto)." Just a little Siebel-trouble, perhaps?

• • •

Donald Dame, Metropolitan Opera tenor, gave a recital at Monterey, Cal., to which several score public school children were unable to secure tickets. However, a smiling young man presented himself at the grade school principal's office and asked "whether he might sing a few songs for the students"—and so the youngsters did not have to go without hearing Dame after all.

The New York Philharmonic-Symphony's revival of Ernest Schelling's orchestral piece, A Victory Ball, is appropriate at this time though the work was penned after World War I. Dr. Julia Schelling was visiting her brother at his home on Lake Geneva in Switzerland when she read the Noyes poem, A Victory Ball. She immediately said to him: "Ernest, this is for you! Create music for it." Schelling, who served as Major in the U. S. Army Intelligence Service and Assistant Military Attache at Berne during the last war, did so and the success of the work, first introduced 22 years ago by the Philadelphia Orchestra under Stokowski, was instantaneous.

• • •

Johan Franco has just received a post-card from friends in liberated Eindhoven, Holland, dated April 15, 1945, with the news that they heard his In Memoriam for string orchestra broadcast from London, when it was played at the services in memory of President Roosevelt. The OWI music division made a transcription of a privately recorded performance of the composition in New York Town Hall for its use abroad.

• • •

Josephine Antoine, soprano of the Metropolitan Opera and star of WGN's weekly Carnation Contented Hour, has lately been the recipient of another honor. The Allied Florist Association of Illinois has named a beautiful new carnation after her. This seems to be a proof—if any were needed—that the age of chivalry, when desserts were christened after Melba, creamed turkey after Tetrazzini, cigars after Anna Held, and perfumes after Mary Garden, is not altogether dead, despite airplanes, atom bombs and sundry.

• • •

Robert Merrill, young American baritone, who is singing in concert, opera and radio, has had but one voice teacher, Samuel Margolis, with whom he started studying at 17.

It ought to be a comfort to those mentors who lament the pernicious habit some pupils have of flitting from one studio to another, thereby achieving an amalgam of vocal "methods."

• • •

Efrem Zimbalist, Jr., son of the violin virtuoso and head of the Curtis Institute, now on "terminal leave" after 55 months in the infantry as a Lieutenant, has joined the Broadway cast of the play The Rugged Path. The younger Zimbalist, who is 27, studied acting at the Neighborhood Playhouse School and has appeared on the radio. Good luck to the youngest member of the gifted Zimbalist family!

• • •

For their concert-manager friends, Johe and Johnny Beek of The Hague, Bartlett and Robertson have been collecting clothing and other necessities denied the Dutch people during Nazi occupation. In the first letters that came through recently, the Beeks announced the birth of a baby in September, 1944, which they named in honor of Miss Bartlett. They also appointed the famous couple godparents by proxy.

• • •

Those who have scores in good condition (instrumental, chamber, orchestral, opera and other vocal music) and books on the tonal art which their overstocked libraries will no longer hold will find an excellent outlet for them by sending such gifts to the American Friends of the Hebrew University, 10 East Fortieth St., New York, for shipment and use in the Library of the University at Palestine.

• • •

In the poetic vein, but a bit rambunctious, is this epic which we are culling—with due acknowledgements — from the lively bulletin Observations from the Rail, issued by the Metropolitan Opera Standees Club. We think it deserves a wider audience, even though the MOSC is now a sizeable and influential gathering:

LOHENGRIN

*(With deepest apologies to Sir Walter Scott and the Wagnerian wing at the Metropolitan Opera House.)*

O young Lohengrin has come out of the West,
On all the Scheldt River his swan boat's the best,
And save his good broadsword he weapon had none—
He rowed all unarmed, and he rowed all alone;
Resplendent in silver from toe up to chin,
You have never seen a knight like the Met's Lohengrin.

He heard Frederick's charges 'gainst Elsa the Pure,
And listened when Elsa told her "Traum", shy but sure.
He hastened from far just to take up her case,
And Elsa met her dream man at last, face to face.
He battled with Frederick, quite certain he'd win—
Such self-confidence, then, had this knight Lohengrin.

Fred lost, and was banished, and King Henry held
Our knight the protector of Elsa and Scheldt.
So Lohengrin stayed, but he made Elsa swear
She never would ask him his name. No, nor where
He came from, for that would almost be a sin—
But all women are curious—you'll learn, Lohengrin.

For Ortrud, Fred's spouse, was a wily old spite,
And she made Elsa question her knight one whole night.
The nagging was more than mere man could withstand—
He decided to give out with *"In Fernem Land"*.
But Fred, bent on murder, at that spot rushed in—
Just one blow laid him low—that's quick work, Lohengrin.

Elsa's promise was broken, and Lohengrin felt
He must leave. His "Abschied" on the banks of the Scheldt
Was sad as he told of his sire Parsifal,
The dove, and the Grail, and Monsalvat, et al.
"One thing more you shall know, ere I start travelin'—
'Tis my name I reveal—I am called Lohengrin."

The swan boat arrived then to bear him away;
For a few moments more, though, our knight did delay
As he sadly gave Elsa his sword, horn and ring.
*"Leb' wohl, mein süss' Weib"*, he attempted to sing,
When Ortrud arose with a devilish grin—
"No, your woes are not over, my fine Lohengrin!

"Your swan's Elsa's brother, enchanted by me!"
The knight knelt and prayed, and the youth was set free.
The Grail's dove descended to take the swan's place,
Elsa stared hard, then fainted—fell flat on her face!
"Loh" walked to the boat, one last look, then stepped in.
Ever thus in three acts and four scenes, Lohengrin!

VALERIE JOYCE WAGNER.

• • •

Attention, Musicians Emergency Relief (which sponsors courses in music for the more promising of the melodically illiterate)! A crying need has been apparent for some time for your ministrations in the field of newspaper feature writing. What is needed most urgently is instruction (in simple language) about the stories of operas for some of the suddenly music-minded ladies and gentlemen of the Manhattan press. Would the "emergencies" which this noble group caters to include funds for gift copies of libretti to be stored in the morgues of eminent New York dailies?? Or perhaps the highly educative Metropolitan Opera Guild could look into the matter?

• • •

T. Y. says she could not believe her ears the other night when an erudite WQXR announcer was heard to introduce, apropos of a concert conducted by Leon Barzin, a little trifle by "Marcello Benedetto." As a certain wise Mother Superior is alleged to have remarked on scanning the essay of a promising novice who defined religious Sisters as "ladies in confinement,"—"Probably a clerical error."

• • •

The New York Journal American social column commented on the presence at a very *récherché* function of Mrs. Lawrence Tibbett, "wife of the operatic tenor." Larry, you've been holding out on us!

# BUDAPEST REBUILDS MUSIC LIFE

## New Artists' Syndicate Emerges In War Ruins—State Music Academy "Purges" Fascists

By **FREDERIC SANDOR**

***Budapest***

After the brilliant prosperity witnessed in the musical life of Budapest, particularly during the years 1920 to 1930, the annexation of Austria by Germany in 1938 marked a turning point.

I shall never forget the evening of the *Anschluss*. In the home of a friend we were rehearsing with an enthusiastic amateur group for the performance of Bach's Actus Tragicus. Solemnly and deeply we were singing:

*"Es ist der alte Bund; Mensch, du musst sterben . . ."* ("It is the old decree: Man, thou must die!")

Suddenly there arose a terrible, beastly howling! The radio was turned on somewhere in the neighborhood and one could hear through the loudspeaker the triumphal shouting of Hitler and his gang. It was shocking to hear such sounds coming from Vienna, from the city of Beethoven, Schubert, Mahler, Bruno Walter. . . . We all felt: this flood will not spare us either! We were sobbing, for we knew it meant that we must part from freedom in general and in our art as well.

When war broke out here, Hungarian musical life had already been thoroughly penetrated by Nazism. The laws against non-Aryans were carefully carried out. . . . The possibility of free competition had been banished from the fields of musical performance and pedagogy. The works of Bartók were not performed at the Opera; the Radio broadcast the most disgraceful programs of Central Europe; the orchestras had been ruined. At last, Béla Bartók's emigration completed the artistic decline.

**THE LATE BELA BARTOK, eminent modern Hungarian composer, for whom memorial musical programs were given in his native land.**

### Music Patronized by "Newly Rich"

Nevertheless, until the big Anglo-American air raids began, concerts were frequent enough. The new audience which Fascism thrust into prominence appreciated almost any kind of pleasure. The Opera and the two concert halls were filled day after day by a luxurious, glittering audience, which, however, had no taste or critical standards at all. They did not notice and did not care about the low level of these performances. National phrases were roared down, and it was the rarest experience to hear music which was truly Hungarian. The better kind of audience was frightened; its members stayed in their homes and preferred house concerts, which became rather numerous. There they would hear the music of Bach, Mozart, Bartók, Kodály and—secretly—also the news sent out by the British Radio!

Of special significance, during this period of cruel suspense, was the work of the OMIKE, Cultural Association. The gloomy buildings, offices of the Jewish community, were the scene of some excellent opera performances in the evening hours. Well known and worthy artists who had been expelled from any other activity were to be seen here. In three of the newspapers (Magyar, Nemzet, Ujság, Népszava) criticism of these were regularly found, and it was generally stated that the level of these events was far above that of any other in the contemporary music life of Budapest. Among the works given were Magic Flute, Fidelio, Goldmark's Queen of Sheba, the first performance of the Bartók Divertimento conducted by Laszlo Somogyi, Vilmos Komor, and the writer.

The German occupation put an end to all this. Whereas the existence of the OMIKE would be superfluous since the liberation, the Goldmark Music School, which worked in close cooperation with it, is again active not only in the field of musical pedagogy, but in that of culture and science.

### Battles of Liberation

On Oct. 15, 1944, when Szálasi took power, musical life had been almost entirely stifled. The approaching *debâcle* could already be felt. Only a few rascals, such as Zoltán Sámy, remained active. He became director of the Opera, dismissed the well-known conductors Failoni and Ferencsik, and organized the evacuation to Germany. This, however, did not completely succeed. Most of the musicians disobeyed his orders and only a little group followed him out of the country.

The battle around Budapest started Dec. 24, and great damage was suffered by the musical institutions as well as other leading buildings. The Redoute Concert Hall was entirely crushed, the Academy of Music received 32 direct hits, and the Opera more than 40. The Radio Broadcasting Stations were all destroyed, and the world-famous folklore records of Bartók and Kodály almost all perished.

**THE BUDAPEST OPERA HOUSE before the war. The exterior is rapidly being restored to its former appearance, and the inside now shows no signs of the bomb and shell hits which damaged the edifice. Performances are being given again after a reorganization of the personnel.**

Fighting was still going on in Buda, but on the other bank of the Danube artists began to work with astounding vitality. They began immediately to restore the cultural losses. While the German guns still regularly bombarded Pesth, the Syndicate of Artists was formed with the aid of the National Committee. The musicians were headed by Zoltán Kodaly and around him rallied a lot of the younger composers and the best of his pupils.

### Work of the Syndicate for Musicians

In Bajza Street there stood a house, remote and partly destroyed. This became the home of the Syndicate. In the frosty weather the members entered the place, and worked for weeks to clean up the rubble, splintered glass and other refuse. Now there are regular concerts in the cosy little music hall. At one of the first we heard the complete performance of Bach's Art of the Fugue transcribed for string orchestra by Roy Harris and Herter Norton, arranged by the writer, who acted as conductor. On another occasion the Waldbauer String Quartet introduced the Sixth Quartet of Bartók, which the composer had insisted should not be performed earlier for a Nazi Budapest.

### Municipal Orchestra Players Brave Fire

In this pioneer work of musical restoration, the Municipal Orchestra has also marched at the head. It gave its first concert at the end of January, 1945, when the city was still under gunfire. The members of the orchestra had to walk miles in the cold winter weather to attend rehearsals. They had to climb over ruins, barricades and deep snow. The rehearsals were held in cold rooms, where the musicians, shivering with cold, worked in their overcoats. They also were almost starving and for a long time received no salary at all. Nevertheless, the organizing and instruction of the two conductors, László Somogyi and Francis Fricsay, achieved a fine result.

During the last summer the concerts of the Municipal Orchestra took place at the Károlyi Garden three times a week. Now, with the beginning of the winter season, there are to be 18 Sunday concerts with first local performances of works by Kodály, Kadosa, Szabó, Jemnitz, Veresa, Szervánszky, Honegger, Hindemith, and a Couperin revival. There will also be eight evenings of Bach and Mozart, six of Handel, Haydn and Brahms, and eight of chamber music.

### Opera Starts Reorganization

At the Opera, work in restoring the exterior is still going on, but there are no longer traces of destruction on the inside. The director, Paul Komáromy, has reorganized the orchestra and chorus, and has engaged a number of young, talented singers.

**ZOLTAN KODALY, noted composer, best known in America for his suite from Hary Janos and his choral Psalmus Hungaricus, new head of the Musicians' Syndicate.**

The Opera on Nov. 10 gave the first local performance of Tchaikovsky's Pique-Dame, with Maria Basilides in the leading role; a few weeks later there were productions of works by De Falla and Wolf-Ferrari. In December will occur the much anticipated great event, the first local performance of Bartók's The Wonderful Mandarin.

It is a source of overwhelming grief to us that this evening can not serve, as originally planned, to celebrate the great composer's return to Budapest. Bartók, who passed away in New York last September, is nationally mourned, and plans have been set on foot to bring his remains here for reburial. There will be two further evenings in December as a homage to the master, when orchestral excerpts from his stage works, The Wood-Carved Prince and The Castle of Bluebeard, will be performed.

### The Radio Revives

The Budapest Radio gave its first program on May 1, through a two kilowatt broadcasting station. It could be listened to only on the streets through loudspeakers, for at that time the use of wireless receiving sets was still prohibited. Ferencsik is conductor of the Radio Orchestra while László Lajtha is the director of the musical department. The false Gypsy-Hungarian music does not dominate the programs any longer. Real Hungarian music and the most recent foreign and native compositions are frequently played. For this purpose a certain number of French and Russian

(*Continued on page* 11)

# "My Ideal Christmas" ARTISTS PROVIDE FAVORITE RECIPES

By MARY CRAIG

The Feast of the Winter Solstice brings in all the song and legend of mystic and joyous celebration. Musician and layman alike find interest in delving into the lore and in singing the quaint ballads and carols whose origins are shrouded by the shadows and darkness of ancient times.

There are fragments of song indicating the primeval blessing of the seed to be sown for food; the festivals recounted in Grecian mythological tales; the Roman Saturnalia celebrated at the same season; and the Druids' rites in gathering the sacred mistletoe to make their holy wine. Much later in human history there came the magnificent drama of the Christ Mass and the tales, told largely in music, of the exploits of the early St. Nicholas, St. Stephen and many others of picturesque fame.

Even apart from its religious significance, the 2,000-year-old Bethlehem story, the root of Christmas commemoration, holds a unique position in its imaginative detail. In the scriptural accounts the simplicity of the descriptive language sings even without musical notation. One can hardly recall another story so complete, so direct and yet so inviting to legend. Shepherds watching on quiet hills; bejeweled Oriental potentates riding on camels across desert tracks; a raging, tigerish king; miracles and stars and angel trumpeters above a cattle-stall; a tired mother and a sleeping child. No wonder that the music of Christmas is so fascinating and varied! One may choose old chant; glorious Messianic choiring; crude, sweet *carolare* on a forgotten scale form; fiddle-tunes for dance pantomime; modern and beautiful airs, stately hymns and music for carillons.

And whether it's sparkling blue weather or heavy plodding through grey fog or battling swirling blasts of crystalline snow, there's something magical in the atmosphere. This is the High Season of the year, the time for homecoming, for kindliness, for festival and song.

### Celebrating with the Artists

The busiest of the musicians, with heavy schedules of performances during the holidays, strive nevertheless to garner for themselves a little respite from stage and microphone. Lily Pons, for example, is singing Lucia at the Metropolitan on Christmas night. But she will still have her Christmas party. And in her home, the famous prima donna will gather the members of her family and household around her, with Mamma Pons and a few close friends to light the candles on the tree and to celebrate the Yuletide.

This is going to be a very special Christmas for Donald Dame, young Metropolitan tenor. For the first time in ten years the whole family will be reunited when the tenor's mother and three sisters arrive for his Dec. 16 Town Hall recital. After this, Donald and his pretty young wife will have a real old-fashioned house-party at their Berkshire homestead, with sleigh rides, snow permitting, and all the plum-pudding and holly-berry trimmings.

Another artist who longs for a white Christmas is charming Pierrette Alarie, the new young coloratura of the Metropolitan. "I should like," she said, "to go up into Canada, into the mountains beyond Quebec, in the snow and cold and forests of the Laurentine. Once when I was a little girl, about six years old, there was a Christmas night when we had a visitor, a friend of my father's, I think. He wore clothes like pictures of Santa Claus and he brought many gifts. He taught me to sing Au Clair de la Lune and little French carols. And there was a great doll dressed in white and blue, with golden curls. I have never forgotten." This season brings Miss Alarie the gift of a debut at the Metropolitan Opera.

"If I could do as I wish," said pretty Mimi Benzell, a colleague of hers in the Metropolitan Opera, "I would be in the country and on Christmas Day sleep very late, then have fruit juice and coffee for breakfast and go out for a long, far sleigh-ride. Then I'd come back to a real home dinner of roast goose and rest and rest some more! I should like to be just with my family and friends —open lots of packages and have lots of nice surprises." What Miss Benzell is actually going to do is to get up very early on Christmas morning and spend the day singing for the soldiers in the hospitals. . . .

Just returned from a long concert tour, Nino Martini, Metropolitan tenor swings into his Opera season again at Yuletide, "To so many of us Christmas means gifts, receiving something you have wanted for a time. That is what it meant to me in 1933. That was the Christmas I received something that I had been waiting for since the days I believed in Santa Claus. Maybe that year I started believing in the Old Fellow again, for it was in December, 1933, that I made my debut at the Metropolitan, as the Duke in Rigoletto.

"This year, I like to think that the people I met on my USO tour overseas will be getting home about this time. Having American men home once again, it seems to me, will make a lot more people believe in the real St. Nick instead of his gifts tied in silver ribbon."

### Memories Astir

"Christmas reminds me of one thing —hills, the kind that roll," said Rose Bampton, Metropolitan soprano, rather soberly. "Guess it reminds other people of tinsel or a Christmas tree of brightly colored lights, but it will always speak to me of hills, or rather one particular hill. The one I remember was near my family's home in Cleveland. It was not a very large hill but it was difficult to see over the top of it. Every Christmas morning I used to keep asking my mother, 'Mommy, is that where Santa Claus comes from?' Maybe that makes me, as an adult, expect surprises that are always in the distance, just over the hill."

Those of us who are familiar with the traditional observance of Christmas in the South will understand the complete meaning underlying Adelaide Van Wey's assertion that one of the nicest presents she ever received was a ticket home. "That was when I was a very homesick student here," she related in her expressive deep contralto voice. "I love being with my family and it just wouldn't be Christmas without them. I never miss going with them to the midnight service at the Episcopal church on Christmas Eve. It is one of the things that stands out most clearly in my thought of this holiday. And on Christmas Day, I love the house-to-house visiting, the egg-nogging and the carol singing. This year I'm taking home several beautiful and unusual Mexican carols." And we might add that words cannot do justice to a deep-South Christmas: you have to be there to understand the friendliness and happiness all around!

"This is an extra-special Christmas for me, too," said Martha Lipton excitedly. "I have a brand new niece, nine months old, and I'm going to trim her first tree. She will be with the family at the dinner table for the first time." The handsome contralto laughingly confessed that at the moment all the songs she wishes to sing are lullabies. "But," she continued more gravely, "I am so grateful that in a world of so much strife and suffering, we can have, for a little space, the healing time of Christmas."

**LILY PONS PLAYS SANTA CLAUS.**
**The Toy Shop telephone comes in handy as the prima donna sends out invitations to the World Wide Christmas Party for the benefit of orphan children of World War II. (Photo by Larry Gordon.)**

### The Party Line

Far removed from the woes of Norma and Gioconda, Zinka Milanov, Metropolitan prima donna, plans a real Yugo-Slav party with a different twist in the way of gifts. There will be music, much music, with a Tamburitza ensemble, traditional songs and carols and the traditional dishes that typify the Yugoslav festivity. But everyone who arrives will bring a package of food and other necessities to be sent to the suffering people of the Old Country.

If you can't sing I am afraid you are out of luck as far as an invitation to Mona Paulee's party is concerned. For admission is "by carol only" and everyone must sing for his supper. This is an old-fashioned Christmas tree affair, with each person bringing gifts, those personally received and those to be given, and all the gay parcels are piled at the foot of the tree. Miss Paulee adds to the trimmings of the gay tree trinkets, cute, witty and useful. Refreshments include egg-nogg with nuts and raisins. On the stroke of midnight the packages are opened and Christmas comes in with laughter and song.

### Unusual Gifts

The color and romance of the Land below the Border is again added to our Christmas picture by Ellabelle Davis, just returned from a great singing success in Mexico and South America. The soprano brought back glowing textiles and native fabrics from which she is fashioning scarves and table covers as gifts to her friends. With sincerity and sensitive appreciation, she wishes always to keep in mind that it was her sewing that gave her the necessary funds for her first vocal study.

One Christmas, she relates, the brightest present that she received, as a little girl, was a stick of gayly-striped peppermint candy. This year, Miss Davis is planning to go to New Rochelle, to the Children's Home where all are welcomed without question of race or creed. And in grateful remembrance she will take gift bundles and boxes of peppermint stick-candy.

Among attractive gifts are those sent by the Metropolitan Opera's Frances Greer. The young soprano has made delightful recordings of Nursery Rhymes with new musical settings by Victor Trucco (in private life, Miss Greer's husband) and he also is the pianist on the discs. In decorative parcels these go out to fortunate friends.

### With the Instrumentalists

Perhaps we should mention instrumentalists in this holiday review—some of them carol a bit if urged or inspired sufficiently.

The most unusual gift so far listed on our roster appears to be the one sent to close friends of Edmund Kurtz. A sculptor made some fine reproductions of the cellist's hands. Mr. Kurtz has had book-ends made from the models, the right and left hand clasping opposite sides.

The Kurtz family-party is equally out of the ordinary. It is like a mummers' masquerade of old, old Russian tradition with strange old music and players in the ritual, wearing masques and heads of fabled animals. At midnight the supper is served, and there is a great rice and raisin pudding, made according to an inherited ancient family recipe.

Marcel Hubert, cellist, has a nostalgic touch about old French Christmases in the following note, which epitomizes the spirit of holiday: "What does Christmas mean to me? It means the gay and joyous time of children with peace in the world, happiness for everybody and lots of excitement for children. I remember Christmas in my home in Paris. My brother and I were sure Père Noël would come down the chimney, and we wanted so to see him, but yet we were

so afraid! We could barely go to sleep the night before, but we knew we had to or he would leave nothing for us. And then what excitement the next day! We were up before dawn—but no matter how early we arose he had always been there before us.

"And Christmas now? Now I have a little niece almost three years old—and she is beginning to understand there is a Santa Claus. So we shall spend Christmas Day with little Susan and for a little while forget everything but the charmed world of the children."

**A Bugle in the Night**

Without desiring to be psycho-analytic, your reporter has often wondered why the word "Christmas" always brings to her the sound of a far, clear bugle in the night and the smell of wood fires. Recently, working over material relating to early customs and back-country melodies, there came to light an ancient bit of verse carried from singer to singer for more than 200 years and for the first time, to our knowledge, written down. And here is the probable explanation of why our soft-coal fires were replaced by Yule-logs and why one of the current neighbor boys went out annually and played his bugle at midnight:

*Sound out, ye horn, in midnite hour;*
*Salute sweet blossoming of flower,*
*Whilst thorn and berry festal show,*
*Blooms Christmas rose soft mid the snow.*

*Ye winter's bird and huddled beast*
*Come threshold cross and join the feast*
*With wingéd angels, humankind,*
*God's welcome bring ye joyful mind.*

*Let tracking hound hush down his howl,*
*Nor fear the titmouse, hornéd owl,*
*Nor creeping shapes that bring alarm,*
*Sound out ye horn and shield from harm.*

*Littlings and elders eye the fire.*
*Mount flames, break sparks, soar high and higher,*
*Till stars pale in the frosty dawn*
*And bells clang out the Christ Mass morn!*

## Candle Light and Carol Services

The following is a compilation of some New York holiday church music events:

Church of the Ascension, New York, Vernon DeTar, organist and choirmaster, Carol Service Dec. 24, 10:30 p.m. Christ Church, Methodist, New York, Dr. Warner M. Hawkins organist and choirmaster, Carol Services Dec. 23 and 30, 5 p.m. Chapel of the Incarnation, M. Searle Wright organist and choirmaster, Christmas Eve at 7:30, choral and organ works by Nunn, Gevaert, Shaw, Boughton, Praetorius, Holst, Warlock, Friedell, Gaul, Howells, Karg-Elert: Choir and soloists, Helen Billeb soprano, Charlotte Bieg contralto, John Scales baritone. Also organ recital by Mr. Wright at midnight, playing compositions by Pachelbel, Cabezon, d'Aquin, Milhaud, Bingham, Bach, Dupré, Maleingreau and others. Church of the Pilgrims, Brooklyn, Henry Pfohl choirmaster, Edward Harris organist, Carol Service and other Christmas music, Dec. 23, 1 p.m., followed by candle-lighting service. St. George's Church, New York, Geo. W. Kemmer organist and choirmaster, Carol Service, Dec. 23, 4 p.m. The Brick Church, New York, Dr. Clarence Dickinson, Dec. 23, 4 p.m., Carol Service, with violin, cello, harp and organ. First Presbyterian Church, Brooklyn, Dr. Robert Baker organist-choirmaster, Candlelight Carol Service Christmas Eve at 11, New Year's Eve Watch Night Candlelight Service at 11: at both services, violin, cello and harp (Mildred Dilling). Church of St. Paul and St. Andrew, New York, Dec. 16, 4:30 p.m., Vespers in Candlelight, chancel and antiphonal choirs, soloists Catherine Aspinall, soprano, Mary Gayle Kalt, contralto, Harold Townsend, tenor, Jean Pilon, baritone. Director of Music, Everett Tutchings. Dir. Antiphonal Choir, Elsie Baker.

## Gaul's Passing Mourned

The world of sacred music loses one of its leading exponents in the passing on Dec. 1 of Dr. Harvey B. Gaul, 64, composer and for 35 years organist at Calvary Protestant Episcopal Church, Pittsburgh. His death was caused by injuries received in a recent automobile accident. Dr. Gaul was associate organist of St. John's Chapel, New York, in 1899 and had served on the faculties of the University of Pittsburgh, Carnegie Institute of Technology and Washington and Jefferson University. From 1914 to 1934 he was music critic of the Pittsburgh Post-Dispatch. His compositions are in wide use in churches and elsewhere.

# BELLS: They Add Traditional Yule Color

By LEON CARSON

Christmas time—and bells everywhere! Bells on trees, on cards, in stores and windows and, above all, real bells high up in the lofty belfry, the church tower, the "singing tower."

No other season is so closely allied with this unusual mode of musical expression. For ages past, joyous peals of bells and chimes on Christmas morn have ushered in the holiday celebration. In many places the bells are heard on Christmas Eve, for, according to ancient church custom, the beginning of Christmas occurred at sunset on the previous day.

Bell legend and factual tale cluster around the Yuletide. Satis M. Coleman, in her interesting book Bells, refers to the old belief in England that when Christ was born the devil died. For an hour before midnight on Christmas Eve the church bell was rung just as it would have been rung for some dying person. It was called the "Old Lad's" (nickname for Satan) passing bell, the tolling changing to a joyful sound exactly at midnight on Christmas Eve.

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There is something personal, almost human, about the music of the bells, and this is but natural. For, beginning with the early ages—even as far back as the wooden bells of primitive Africa—this same music has been associated with the daily lives of the people, their comings and their passings, their joys and griefs. Our villages and cities alike today share this same intimate contact with these "heavenly choirs" of refined metal.

History tells us that the paintings of such famous artists as Rembrandt and Rubens were influenced by this music, and our American poet Longfellow felt inspired by it when he wrote "For Bells are the voice of the church, they have tones that touch and search the hearts of old and young." And perhaps of all times the appeal of this "magic from the skies," as Arnold Bennett so aptly puts it, is at Christmas.

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"The air resounds the sweeter for my ringing," was the inscription on an old bell, dated 1674, made by the famous foundry of the greatest maker of carillons, Pieter Hemony of Amsterdam, Holland. It is of interest to us because it was hung in the tower of the old "Church in the Fort" or in other words the ancient "Sint Nikolaaskerk" in New York City. The bell was undoubtedly destroyed in the Garden Street (where the church was located) fire in 1835.

Longfellow penned two other verses about this unique music. From his Carillon, there is the following:

*"But amid my broken slumbers*
*Still I heard those magic numbers,*
*As they proclaimed the flight*
*And stolen marches of the night. . . .*
*In the quaint old Flemish city."*
*(Bruges).*

And again from his "Song of the Bell":

*"Bell, thou soundest merrily,*
*When the bridal party*
*To the church doth hie.*
*Bell, thou soundest solemnly,*
*When on Sabbath morning,*
*Fields deserted lie."*

**KING DAVID PLAYING BELLS.**
**From a 14th Century MS. (Courtesy, Rand McNally & Co., New York.)**

Reminiscently, we turn to a not-too-long-ago Christmas Eve. It is the corner of 53rd Street and Fifth Avenue, New York, fast-falling snowy dusk has settled over that famous thoroughfare. All is noise and confusion with an endless string of traffic searching for its destination.

Suddenly from out the darkness, down from the white tower of St. Thomas' Church, there is heard a strain of familiar sounds—"O Come, all ye faithful" and then "O Little Town of Bethlehem"—one hymn after the other. The music grows louder and louder, filling the streets and is picked up and re-echoed by the surrounding buildings; it seeps through the car windows and through the coaches, passengers smile, the traffic seemingly slows, the pedestrian pauses, and a certain air of peacefulness pervades the still fast-moving scene.

There is an inscription on the largest bell of that carillon from which this music of Christmas emanated—it reads, "O praise the Lord for His goodness and declare the wonders that He doeth for the children of men"; indeed, through the power of the bells this message was truly conveyed to a city.

On Christmas, 1945, there will be found many empty belfries and church towers in other parts of the world. They will be missed by their peoples; and the carillons and chimes of America, from the shores of the Atlantic to the missions of California, will have to ring more loudly and cheerfully than ever, with the faith that through the mysterious workings of a divine Power and human ingenuity their melodies of sympathy and encouragement will reach far across the waters to ravished lands.

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Perhaps the best known holiday bell paean is from Tennyson's In Memoriam:

*"Ring out the old, ring in the new,*
*Ring, happy bells, across the snow;*
*The year is going, let him go:*
*Ring out the false, ring in the true.*

*"Ring out false pride in place and blood,*
*The civic slander and the spite:*
*Ring in the love of truth and right,*
*Ring in the common love of good."*

## Choir Notes

The Christmas portion of Handel's Messiah will be sung on Dec. 30 at St. Mark's Methodist Church, Brooklyn, under the direction of Cecile M. Jacobson, musical director. Soloists are Barbara Stevenson, soprano; Martha Lipton, contralto; Joseph Laderoute, tenor; Henry Pfohl, bass.

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The Saint-Saens Christmas Oratorio was effectively sung by the choir at Christ Church Methodist, New York, on Nov. 25 under the direction of Dr. Warner M. Hawkins. The soloists were Katherine Palmer and Evelyn Williamson, sopranos; Ruth McIlvaine, mezzo-soprano; Earl Palmer, tenor; John Herrick, baritone.

**THE BOURDON BELL**
**in the Carillon at Riverside Church, New York. It weighs nine tons and is said to be the largest in the United States.**

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Three Christmas season oratorios were given by the Brick Church (New York) Motet Choir, Dr. Clarence Dickinson, organist and choirmaster: Dec. 2, The Messiah; Dec. 9, Bach's Christmas Oratorio; Dec. 16, Saint-Saens Christmas Oratorio; soloists, Corleen Wells, soprano; Viola Silva, contralto; Virgil Day, tenor; Frederic Baer, bass. Special Christmas music will be featured on Sunday morning Dec. 23, with soloists, chorus, violin, cello, harp and organ, New Year's Eve, 11 p.m., Twilight Music—Buxtehude, with full choir, two violins and organ.

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Harry M. Gilbert, organist and choirmaster, Fifth Avenue Presbyterian Church, was honored at a reception on Dec. 2, this marking the date of his completion of 25 years' service at the Fifth Avenue Church. Mr. Gilbert's quarter of a century at this church has been a colorful one, during which time he has discovered and helped to develop many church, concert and opera singers. During his career to date he has played before many notable personages, including three appearances at the White House upon the requests of the late President Franklin D. Roosevelt and Mrs. Roosevelt. Congratulations, Mr. Gilbert.

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The Choir of the First Presbyterian Church, New York, presented Haydn's Creation under the direction of Willard Irving Nevins, organist and choirmaster, on Nov. 25, with Barbara Troxell, soprano; Joseph Laderoute, tenor, and Alois Poranski, bass. Amy Ellerman, contralto, sang the offertory solo. The chorus gave an especially well integrated performance and the soloists were adequate in every way.

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Dr. Robert Baker, organist and choirmaster, First Presbyterian Church, Brooklyn, announces that he will play a series of four organ Monday evening recitals, at 8 o'clock during January. Dr. Baker directed a performance of Handel's Messiah at the Church on Dec. 2, by the Oratorio Choir and Barbara Stevenson, Margaret Crawford, John Bumstead and Rand Smith as soloists.

# BRINGING "TONE" TO SERVICE HOSPITALS

## Sigma Alpha Iota Aids Veterans Through Its International Fund

Bringing the balm of melody to minds which have known the stress of battle is a worthy project and has inspired much of the recent work in music therapy. It has been found of equal importance to provide activity which will recondition muscles and joints injured in combat.

Of interest to those concerned with rehabilitation needs, as well as the music world generally, is the medium which has been chosen by Sigma Alpha Iota for participation in world rebuilding. This professional music fraternity, through its International Music Fund, is beginning to place in various reconditioning centers throughout the United States instruments known as Fultz Clinicorgans, to be used by hospitalized armed forces personnel.

The Fultz Clinicorgan is a small portable organ, designed and built for use in hospitals, and is the result of research and specifications drawn up by the Research Division of Music Guidance, Boston, under the direction of A. Flagler Fultz.

The instrument is thus described by Mr. Fultz: "The Fultz Clinicorgan is in reality a tiny pipe organ on wheels. It contains 81 real organ pipes in two ranks. Its diminutive console, with a range of 42 keys, weighs only five pounds and is attached to the organ by a 30-foot cable. It is easily held on a patient's lap or laid on his bed-table, where he can play it with the least possible inconvenience.

"The console has a most distinctive feature in its adjustable orthopedic key tension. This device enables an occupational therapist to vary the resistance of the keys to the fingers of her patient in a known amount of grams, controlled by a precisely calibrated knob on the end of the console. It is especially useful in the rehabilitation of tendons and muscles of hands and forearms, and affords a patient who has undergone certain kinds of hand surgery a much-to-be-desired activity. The entire instrument, on which patents are pending, was designed and built by one of the most widely known organ builders in America, Ernest M. Skinner of Boston.

**THE FULTZ CLINICORGAN, a portable instrument designed and built for use in hospitals, which is being placed in reconditioning centers for armed forces personnel throughout the United States by Sigma Alpha Iota, through its International Music Fund. (Photo by John V. Jowett.)**

**(Left) GERTRUDE EVANS, Chairman, International Music Fund. (Allied News-Photo.)**

**(Right) ANNELLE CHANDLER, 1st Vice-President. (Photo, J. L. Rivkin, Tulsa.)**

### Benefits for the Listener

"The tone of this instrument is particularly valuable, further than the orthopedic applications mentioned above, in certain psychiatric problems. It is intimate in quality, entirely under pneumatic expression-controls, and sustains the interest of the patient through its peculiar voicing and tuning. The pipes which produce this tone may be seen through a transparent panel in the side of the instrument, illuminated by a concealed magenta-colored light.

"Men who have to remain in bed are prevented from attending the varied recreational and educational programs that are available to more fortunate ambulatory patients. While they have the radio and the ever-present public address system to freshen their contacts with the world around them, they have nothing that compares with the unique and beautiful musical expressiveness of this little instrument."

The first three of these Clinicorgans to be given by Sigma Alpha Iota have been placed in Percy Jones General Hospital, Battle Creek, Mich.; Dibble General Hospital, Menlo Park, Calif., and the U. S. Army General Hospital at Camp Edwards, Mass., all of which serve as reconditioning centers for wounded service personnel.

At the special request of Army officials, one of the instruments was placed on display during a two-day conference on Military Neuropsychiatry sponsored by the Sixth Service Command of the U. S. Army, Nov. 16 and 17, in Chicago.

### Purpose of the Fund

Sigma Alpha Iota's International Music Fund was inaugurated as the fraternity's first national alumnae project, and received the immediate and enthusiastic support of alumnae chapters and groups throughout the country. Since the establishment of the fund its importance has attracted widespread interest throughout the entire fraternity, and collegiate chapters, patronesses, and other fraternity members have joined in active participation in this philanthropy.

As the fund increases, additional instruments will be purchased for placement in other hospitals and reconditioning centers. Plans for the development and increased scope of this philanthropy are taking a prominent place in the program of Sigma Alpha Iota Province Parleys, now being held in regional divisions of the fraternity throughout the United States.

The National Alumnae Projects Committee, under whose guidance the fund was established and activities are being carried out, is under the direction of Gertrude Evans, of Indianapolis, chairman. Working with her is Sigma Alpha Iota's new national first vice-president, Annelle Chandler, of Tulsa, who serves as director of alumnae activities. Other committee members include: Mrs. D. D. Rasco, of Santa Monica, Calif., Mrs. Julia Fuqua Ober, of Norfolk, Va., Mrs. Oliver Saunders, of Chicago, Mrs. Morris D. Jackson, of New York, as well as the national president, Mrs. John B Davison, of Des Moines, and the national treasurer, Mrs. Frank Geimer, of Chicago. The fraternity's province alumnae secretaries also work directly with this committee.

## New Portable Organ May Be Played with Console Held in Patient's Lap

## Goossens' Illness Alters Concert Schedule

By MARJORIE GARRIGUE

CINCINNATI.—November will be remembered as a memorable period in the annals of the Cincinnati Symphony Orchestra. It was a month filled with moments of despair and triumph.

On Nov. 2 and 3, Leonard Bernstein as guest conductor led three monumental works, the Symphony No. 39 in E flat major of Mozart, the Ravel Concerto for Piano and Orchestra and the Brahms Symphony No. 1 in C minor. Conducting without baton, Mr. Bernstein inspired his players and roused his audience to enthusiasm. Dynamic Mr. Bernstein's feat of appearing as soloist in the Ravel work, which he led from the piano, caused the audience to go wild, and the third movement of the concerto had to be repeated.

Meanwhile, the distinguished permanent conductor of the Cincinnati Symphony Orchestra, Eugene Goossens, was in Chicago conducting a performance of Pélléas and Mélisande with the Chicago Oprea Company. The first performance went gloriously, but shortly thereafter Mr. Goossens was seized with an illness that hurried him back to Cincinnati and Holmes Hospital. The diagnosis demanded an immediate gall bladder operation. Walter Heermann, first cellist of the Cincinnati Symphony, was called to assume the responsibility of the next pair of concerts, Nov. 10 and 11, with Jeanette MacDonald as the soloist.

The customarily strong and always reliable Mr. Heermann was at that moment emerging from a four-day struggle with laryngitis and lumbago. Fortunately, he could better stand to conduct than sit to play the cello, and he gave a splendid account of the program of music so suddenly tossed into his capable hands.

### Tour of New England

The Symphony was also scheduled for a two-week tour through New England. Mr. Heermann met the emergency with courage and confidence; and his men and women (there are nine of the latter now in the Cincinnati Symphony) responded with admirable enthusiasm. The tour was a great success. Mortimer O'Kane, manager, breathed a sigh of relief when the first big tour was over and it was learned Mr. Goossens was steadily recuperating.

Meanwhile, two notable violinists enthralled Cincinnati music lovers—Nathan Milstein for the Matinee Musicale on the afternoon of Nov. 18, and Mischa Elman on the evening of the 20th, under the management of J. Herman Thuman.

## Hindemith Festival Held at Juilliard

In collaboration with Associated Music Publishers, the Juilliard School of Music on Nov. 23 opened a festival of three concerts of music by Paul Hindemith. The occasion was the composer's fiftieth birthday, and an impressive array of talent was gathered to play his music. An even more impressive array was in the audience. On the opening concert, Bruce and Rosalind Simonds played the two-piano Sonata (1942), Enid Szantho and a small instrumental group conducted by the composer performed the early Die junge Magd (1922), Isaac Stern accompanied by Alexander Zakin was heard in the Violin Sonata (1940), and the evening was concluded when the Budapest Quartet played the E-flat Quartet (1943). After the concert a reception was held for Hindemith.

All of the music testified to the composer's vast musicianship. There are very few men of this or the last generation who have the sheer technical ability of Hindemith. Undoubtedly some of his compositions are cerebral: overly so, as in the case of the two-piano sonata. In others his contrapuntal mastery is under emotional control. The seldom-performed Die junge Magd is bitter and moving; decadent, perhaps, but reflecting the morbidity of Germany after the first war. Both the violin sonata and quartet were splendidly played, while the other participating artists did perfect work in their respective roles.

In the second concert on the afternoon of Nov. 25, Bruce Simonds played the Ludus Tonalis, and David Shulman and Vivian Rifkin were heard in the Sonata for trombone and piano. The same evening brought the festival to a conclusion with Hindemith conducting a Juilliard chamber orchestra in his Herodiade; the In Praise of Music, for chorus and orchestra; Five Songs on Old Texts for chorus; and The Four Temperaments, for piano and strings. H. C. S.

### Hubert Dilworth in Boston Recital

BOSTON.—Hubert Dilworth, Negro baritone, was heard in recital at Jordan Hall on Nov. 25, presented by Alpha Kappa Alpha Sorority. Arpad Sandor was his musicianly accompanist in a program of Secchi, Martini, Legrenzi, Handel, Brahms, Schubert, Strauss, Rachmaninoff, Quilter, Florence Price, Camille Nickerson, and a group of Spirituals. Mr. Dilworth displayed his engaging, well trained voice to good effect, particularly in the Lieder and in the Spirituals. The audience was enthusiastic and demanded many encores.

D. B.

# COMMUTER TO THE CAUCASUS

## Menuhin Gives His Impressions of Flying Visits to Moscow, Prague and Berlin

MENUHIN CHATS WITH A GROUP OF SOLDIERS
after a concert which he played for U. S. troops.

Formerly, artists were looked upon as inspired beings who sat in their ivory tower untouched by everything which happened around them. Today most musicians resent being placed on a pedestal. They like to take an active share in world events, to become integral parts of the life of today and serve as representatives of the ideas and customs in the *milieu* in which they move.

Yehudi Menuhin is one of these. Owing to his world-wide fame, he visited the liberated countries while the sounds of battle were still heard in other parts of the Continent. He also toured many parts of the Western Hemisphere, playing to our fighting men, including visits to fog-shrouded Northern islands. He has again visited Europe within the last month, starting from London, where he played with the London Philharmonic and the BBC Orchestra. His journey later took him to Prague, Berlin and Moscow, and from each of these cities he has returned with very definite impressions.

### Post-War Prague and Berlin

As to Prague, he says that this city, largely unharmed by the war, has gained increased importance as the crossroads of western and eastern civilization. "The people are much the same," he relates, "as they were before the war, exceedingly patriotic. They want to work together industriously and instill in their people a desire for a higher standard of living. The Czech Philharmonic Orchestra has an excellent conductor in Rafael Kubelik, son of the celebrated violinist, and their programs are varied and colorful, giving special attention to works of native composers. People are eager to go to concerts, which are a part of their lives and not a luxury."

From Prague, Menuhin went back to London, and it was there that an invitation reached him to go to Moscow as a guest of VOKS, the cultural agency of the Soviet Government. Accepting the invitation, he stopped off in Berlin.

The Berlin Philharmonic Orchestra, he thinks is still good. Now under the baton of a Rumanian conductor who had studied in Berlin the orchestra gives regular concerts at the Titania Palast, a former motion picture house, which according to Menuhin "looks like the inside of a juke box." He also found words of praise for a performance of Rigoletto by the Berlin State Opera, which he attended. The former home of the Philharmonic and the State Opera were both destroyed in the Berlin air raids.

### The Case of Furtwaengler

Menuhin urged, in unmistakable language, that Wilhelm Furtwaengler, the famous conductor, now living in voluntary exile in Switzerland, should be reinstated in the good graces of the music world.

"Furtwaengler needs to be reactivated again," he said, "for although he did remain in Germany, he never allowed himself to be used for Nazi propaganda. He never gave the Nazi salute at a concert, as was requested by the then dominant powers, and it is common knowledge that he fought to the last minute, even endangering his position, for the Jewish members of his orchestra." This is a fact which has been verified by former members of the Berlin Philharmonic, such as Joseph Schuster and Nikolai Graudan, both previous leaders of the cello section of the orchestra, who are now in America.

"He did not accompany the orchestra on its tours of occupied countries," Menuhin stated, though Furtwaengler did visit Sweden as a guest conductor, as reported in correspondence to Musical Courier from Stockholm. "What he did was only to remain, in his feeling and thought, a citizen of his native country. I think that the opposition which he raised to discrimination against Jewish musicians and such composers as Hindemith, who produced so-called 'Cultural-Bolshevist' music banned by the Nazis, was about all one could expect from him under the circumstances."

Menuhin found that German musicians, in general, were among the least contaminated by the Nazi spirit, but the German people as a whole, he says, are revealed in a less sympathetic light. "One doesn't feel sorry for them," he concluded.

### Feted in Moscow

In Moscow, Menuhin was received by the head of VOKS and a group of fellow artists. "One of the nicest aspects of my Russian visit was that I was completely absorbed in the circle of artists, actors, and the like, and during the whole time I was meeting and living with my colleagues. Not even the American Embassy knew I was coming until after my arrival.

"Unfortunately, bad weather grounded my plane, so that out of the ten days I wanted to spend in Moscow, only five were left. But they were filled to the brim with activity and unforgettable impressions. What strikes you first is the abundant hospitality of your Russian hosts, then their eagerness to learn about America and to let us learn about them. I think that what we have to discard completely is our fear of Russia. To the contrary, I think that our two countries have a lot in common. Both are lands of enormous expanse, both unite peoples of many races and vastly different cultural background. It is the goal of both to unite these divergent elements.

### Care for the Arts Important

"The Russians have sacrificed a lot to achieve what they have done so far; they want to go on with this unification. They want to raise their standards of living, and their care for the arts is one way to come closer to this goal. They have great admiration for what we have done over here. They want to learn. But they have found that their system gives them results which they have never achieved previously. They think it is worth while to keep this system working in their country, and they, I believe, do not want now to export it to any other. They point with pride to the high standard of the arts there, and they have gladly reinstated even institutions which were outlawed in the beginning of their revolutionary movement. For example, the ballet, once slightly frowned upon as a decadent bourgeois art form, is now one of their most cherished forms of art."

Menuhin saw a dress rehearsal of Prokofieff's new ballet, Cinderella, a three act work which fills an entire evening, and he is enthusiastic about the performance and the staging, which in lavishness, he says, "could be rivalled only by Hollywood."

The importance the Russians give to art has further proof in the fact that, in the devastated cities, theatres and concert halls are given preference, in restoration, before dwellings. "To build enough houses for the population would take years, but with one hall the people's longing for cultural enjoyment can be filled and they can be kept happier until their homes are restored."

### Invited to Bucharest

In Moscow Menuhin received a wire from his old teacher, the eminent violinist, composer and conductor, Georges Enesco, who had concertized in the former city last Spring. Enesco invited him to come to Bucharest, where he is conducting the Philharmonic Orchestra, to give concerts next April. In accepting this invitation and turning over his fees for charitable purposes, Menuhin will be the first foreign artist to play in Rumania since the war.

### Shostakovich Broadcasts

About Shostakovich, whom he met in Moscow, Menuhin says that "he is rather shy and quiet, and looks, through his medium-thick glasses, more like an industrious medical student than a composer." One of Shostakovich's activities is his radio hour for children, the Children's Radio Journal. This broadcast comes from the Musicians' Club House, and the pieces are explained by this composer and then played by first-rank artists. Menuhin played there Bartok's Rumanian Dances and pieces by Wieniawski. He also spoke in Russian to the young audience about children's concerts in America. In his recitals he played, among other things, the Bach Double Concerto with David Ostrach, the well known Russian violinist.

"His home," Menuhin related, "may give a clue to how well musicians do in Russia today. Ostrach lives in a comfortable elevator apartment of four rooms, with a spacious living room which serves as his studio and contains a beautiful Bösendorfer grand piano, which he bought in Vienna when playing there under the Russia occupation and brought back to his home. There are also a large dining room, bedroom and kitchen, which, judging by the meals I had there, must be quite large and well equipped!

"The living standards of well-known Russian musicians are quite high. They and other artists hold one of the highest social positions in the USSR. I was much impressed by their intimate knowledge of our musical development, which they have learned about largely through recordings. Their quest for knowledge about America is unlimited, and I do hope that soon we may see quite a few musicians from their country visiting the United States."

DR. HENRY W. LEVINGER.

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## Kurt Weinhold Appointed Columbia Concerts Officer

Kurt Weinhold has been elected a director and assistant vice-president of Columbia Concerts, Inc. Mr. Weinhold came to this country in 1925 as the personal representative of Elisabeth Rethberg. He joined Columbia Concerts in 1935 and traveled extensively as representative, particularly in the western, southern and southwestern territories. He is now associated with Lawrence Evans in the management of the Lawrence Evans Division of Columbia Concerts. Mr. Weinhold was born in Dresden and graduated from King George College of that city. He is now an American citizen.

## Verdi Requiem at West End Church

An interesting performance of the Verdi Requiem was given Dec. 2 at the West End Presbyterian Church, New York, by the West End Choir and John Harms Chorus before a capacity audience. John Harms conducted and Harold Friedell was at the organ. Soloists were Doris Doree, soprano; Anna Kaskas, contralto; William Hain, tenor, and Gean Greenwell, bass, who replaced Wilbur Evans on last minute notice.

## Severin Eisenberger Passes

As Musical Courier went to press, news was received of the death in New York on Dec. 11 of Severin Eisenberger, 66, pianist and teacher. He was a pupil of Leschetizky in Berlin and Vienna and came to America in 1928, appearing as soloist with the Cleveland Orchestra. He taught at the Cleveland Institute from 1937 to 1944. His widow and a daughter survive.

# NEW YORK CONCERTS: Orchestras Vie

Features of the concert given by the Philadelphia Orchestra, under Eugene Ormandy and with Zino Francescatti, violinist, as soloist in Carnegie Hall on Nov. 20, were the first New York hearings of a suite from the ballet The Wise Virgin, which William Walton arranged from works of Bach, and Milhaud's Suite for violin and orchestra. The list also included Bach's Violin Concerto in A minor, Ravel's Rapsodie Espagnole and Strauss' Dance of the Seven Veils.

Walton selected his arrangement from parts of Bach cantatas and organ works, the most familiar excerpt being the lovely Sheep May Safely Graze. As a ballet, the score was a success in England; as concert music it falls a little short, a certain monotony and over-vigorous orchestration being the chief failings. Milhaud, for some of his thematic material, uses old dance tunes, sometimes scored too heavily. The suite shows a logical flow, melodic emphasis, pungent harmonizations, polish—and not too much depth.

Francescatti is a masterful violinist. His Bach was cool, poised, and in good taste. Technically, his playing is clean and accurate, while his sustained notes are models of purity. He got everything possible out of the Milhaud, his style exactly in keeping with the music. Ormandy and the orchestra gave elegant, even sumptuous readings of the familiar Strauss and Ravel works. Ormandy vigorously conducted the audience in The Star Spangled Banner to open the evening. H. C. S.

**Sibelius Festival**

A Sibelius Festival at Carnegie Hall on Nov. 21 presented 90 musicians of the New York Philharmonic-Symphony under the direction of Simon Parmet, Finnish conductor, and had Karin Branzell as soloist. The program started with the Sixth Symphony of Finland's most distinguished composer, now 80. Mr. Parmet's reading was competent and proved his familiarity with Sibelius' style. But a little bit more color, dynamic relief and variety of tempi would have helped to give his work even more distinction. The ensuing performance of Finlandia was done in a straightforward manner.

Miss Branzell sang three Sibelius songs orchestrated effectively by Mr. Parmet. The works, all more or less in the same vein, did not give her much opportunity to show the magnificent interpretative ability disclosed at her last season's Town Hall recital. The audience was very appreciative and demanded an encore. The concert closed with Sibelius' First Symphony.

The event was under the patronage of the Minister from Finland, K. T. Jutila, present with other embassy officials. In another box was one who has done much to promote Sibelius' work in this country, Dr. Serge Koussevitzky. H. W. L.

**Philharmonic and Soloists in Wagner Program**

An all-Wagner program devoted to excerpts from the Ring des Nibelungen, at Carnegie Hall, Nov. 22, brought a distinguished cast and some exceptional singing to the Philharmonic-Symphony concert under the direction of Artur Rodzinski. The presentation included the Entrance of the Gods into Valhalla, from Rheingold; Act III of Walkuere; the second part of Waldweben, from Siegfried; the Funeral March and Immolation Scene from Goetterdaemmerung. Lead singers were Helen Traubel, as Bruennhilde; Herbert Janssen, as Wotan; Doris Doree, as Sieglinde. Valkyrs listed were Beal Hober, Maxine Stellman, Doris Doe, Thelma Altman, Jeanne Palmer, Thelma Votipka and Margaret Harshaw, this being the group familiar in the Metropolitan Opera productions.

It is always a thrilling experience to hear the massive, colorful Wagnerian scoring splendidly played by an orchestra of adequate size and skill. And although at moments the work missed the solid assurance of the routined opera delivery, there was a refreshing spontaneity, an untired vigor and fire which the listener found inspirational. Dr. Rodzinski conducted with understanding and a warmth of feeling which held the attentive interest of the audience. Vocally at her impressive best, Helen Traubel sang the Immolation Scene with the distinctive clarity and emotional portrayal which have made the Bruennhilde role peculiarly her own. Notable for tonal beauty and smooth, flowing style is the Wotan of Herbert Janssen. This artist, whose voice is occasionally light for the demands of the score, compensates with silken sonority and intelligent delivery. Miss Doree's fine, Italianate voice was also heard less advantageously than in a straight singing part. However, the young soprano made an impression of excellent potentialities. The Valkyr music suffered once again from the prevalent dullness in timbre and light weight of the voices, which with a few exceptions, notably the clear Votipka voice, lacked the brilliant, fiery utterance necessary to an adequate delivery of the cries of the Winged Messengers. M. C.

**JEAN WATSON,**
**Canadian contralto, after her recent Town Hall recital. With the singer (from left to right) are her teacher, Paul Althouse; her manager, Horace J. Parmelee; and her accompanist, Milford Snell. (Photo by Ben Greenhaus.)**

**Carpenter's Seven Ages in Premiere**

The Philharmonic Orchestra under Rodzinski opened its concert on Nov. 29 with a spirited reading of Wolf-Ferrari's Overture to The Secret of Suzanne. The charming trifle was set forth with scintillating rhythmic vitality. It was followed by the first performance anywhere of John Alden Carpenter's Symphonic Suite The Seven Ages. The work, programmatic in character, is based on the famous lines spoken by Jacques in Act II, Scene 7, of Shakespeare's As You Like It. Mr. Carpenter's translation of the poetical content into symphonic music again proves his eminent gifts to depict characteristic situations and moods. As in his famous Adventures in a Perambulator, he is at his best when he gives himself to light fun-making and whimsy. Very amusing is his music in the third episode, *Andantino Sentimentale*, "And then the lover, sighing like a furnace," where he uses the simple scale up and down in the woodwinds to illustrate the longing of the sentimental *amoroso*. The work was received very favorably and brought the composer on stage to acknowledge the applause, in which orchestra and Dr. Rodzinski deservedly also had their share.

The ensuing performance of Ernest Bloch's Hebrew Rhapsody, Schelomo, for cello and orchestra again cast its spell upon the audience. Leonard Rose as soloist gave an exemplary reading of the solo part, in which his sensuous and warm tone, his impeccable musicianship were again displayed. The orchestra brought to life the peculiar atmosphere of the composition, which undoubtedly is one of the standard works for cello and orchestra our time has produced. It sounds as if written yesterday.

The second half of the program was devoted to Schubert's Symphony in C major, No. 7. We feel that Dr. Rozinski's interpretation of the score would have benefited from more lightness and charm. The reading, though very clear and well balanced, seemed too straightforward and too little romantic. The audience was very appreciative. H. W. L.

**Landowska at Philharmonic**

Wanda Landowska, in her dual capacity as pianist and harpsichordist *sans égal*, was the feted soloist with the New York Philharmonic-Symphony, under Artur Rodzinski, at its Saturday night and Sunday afternoon concerts, Dec. 1 and 2. The gifted artist played Mozart's E flat Piano Concerto (K. 482) spiritedly and with faultless stylistic understanding, and later in the concert did Haydn's D major Harpichord Concerto with equal flair and precision, though the position of the two works might have been reversed to attain a resounding climax. The orchestral list repeated Tchaikovsky's Mozartiana Suite, which the Philharmonic seems to have adopted as its own; and the Carpenter "Seven Ages" Suite, premiered at the previous midweek concert pair. The playing was warm-toned and authoritative particularly in the older works, and the soloist and Dr. Rodzinski shared recalls. R. M. K.

**Leinsdorf Leads Antheil Symphony**

While Leonard Bernstein was guest-conducting in St. Louis, Erich Leinsdorf took over his New York City Symphony for a pair of concerts at the City Center on Dec. 3 and 4. He selected works by three composers: two Organ Preludes, Op. 122, Nos. 7 and 8, by Brahms (orchestrated by the conductor himself), the first public New York performance of Antheil's Fourth Symphony, and Dvorak's First. The orchestra was not heard at its finest under the guest conductor, though by the time the Dvorak work came around the members seemed more sure of themselves and gave a good account of its sturdy measures. Antheil's score is a hodgepodge of styles, reminiscent at different times of Shostakovich, Mahler and Sibelius. There are many orchestral effects and a feeling for color. Harmonically and melodically, despite its dissonance, it is very conventional, and outside of the rhythmical effects there is little to grip the imagination. H. C. S.

Geraldine Smith, soprano, accompanied by Ellmer Zoller, was heard in a lengthy list of pleasantly familiar numbers at Times Hall, Nov. 19. Classic arias of the early Italian school and lieder by Schubert, Schumann, Franz and Brahms comprised the first part. The recitative and aria from Sacchini's Oedipe à Cologne, sung in a French group with compositions of Weckerlin, Duparc and Koechlin, followed by charming folk-tunes and songs in English, completed the program. The soprano displayed a well-schooled voice of medium weight, which suggested potentialities not altogether realized in this hearing. There was an underlying warmth of quality in much of the tontal color and quality in much of the tonal color and interesting. M. C.

Gloria Sharaff, pianist, made her Town Hall debut on Nov. 20, playing works by Bach, Mozart, Schumann, Chopin and a first New York performance of the Converse Sonata in A minor. Miss Sharaff was at her best in the Chopin Nocturnes and the Converse work; the latter is rather conventional in structure and not at all daring harmonically. T. L.

Janina Prus, pianist, in her New York debut at Town Hall on Nov. 21, gave commendable performances of Bach's Chromatic Fantasy and Fugue, Chopin's Etude in G flat major, Op. 25, No. 9, and Ballade in G minor. Moussorgsky's Ballet of Unhatched Chickens (from Pictures at an Exhibition), and the Albeńiz-Torroba Seguidillas, showed Miss Prus capable of rising above the limitations hedging her other numbers. A sameness of tone and lack in shades of coloring kept the pianist from realizing the full musical meaning of the works. Her technical development appeared promising. A. L.

**Germaine Leroux's Recital**

Features of Germaine Leroux's recital at Town Hall on Nov. 23 were the twelve Preludes (Book I) by Debussy. Here Mme. Leroux, on home ground, gave an authentic reading based on immaculate technic and tasteful musicianship. Everything came off as one feels Debussy wanted it, and the intimacy with which the pieces were set forth was convincing. Lacking, though, was a certain esprit which gives readings of this music the last thrill. Her recital opened with a Sonata in F major by Benda, one of the great figures of 18th Century Czech music to which Mme. Leroux gave a stylistically and technically convincing reading. In the second half she played Mozart's Sonata in B flat major with great appeal, though sometimes in too restrained a style. Her Chopin group, which closed the evening, was interpreted with charm. She was greatly acclaimed. H. W. L.

Americana, Musical Architecture, Musical Waters, Animal Friends and Land of Make-Believe were the group titles of Hazel Griggs' matinee piano program for young people at Town Hall on Nov. 23, a benefit for the Children of Palestine. Under the first classification she listed Foster-Nordoff and Gershwin number and a Collins arrangement of a spiritual. Palmgren, Juon, Griffes and Debussy provided the seascapes; Bartók, Godowsky and Aaron Copland the animal sketches; and Grieg, Repper, Schumann and MacDowell the fantasy sequence. Miss Griggs performed this interesting assortment before an appreciative audience of youthful and adult listeners. D. B.

The second New York recital of Raul Spivak, Argentine pianist, took place on Nov. 23 at Carnegie Hall, when the artist played works of Scarlatti, Beethoven, the Chopin sonata in B minor, Debussy, Villa-Lobos, Morillo, Gianneo and Paganini-Liszt. An intelligent and musicianly approach was manifest throughout, the tone was generally meritorious, although occasionally lacking in warmth. His technic is that of a thoroughly experienced and forceful pianist. D. B.

**Sylvia Zaremba, Young Pianist, Scores**

A 14-year-old pianist, Sylvia Zaremba, was the Town Hall attraction on Nov. 24, making her debut in brilliant fashion. No performer of her years has achieved so distinctive a success in some time, with no quarter asked for youth. Miss Zaremba played the Bach-Liszt Organ Prelude and Fugue in A minor, the Beethoven "Pathetique" Sonata, a group of

(*Continued on page* 19)

# LATIN AMERICA: Mexico Has New Ballet

By VERNA CARLETON MILLAN

*Mexico City*

At a moment when the newspapers are filled with discussions about the necessity of uniting the Spaniards in exile, this reviewer was delighted to see her refugee friends of every tendency and political color gathered in the Fine Arts Palace on three different nights this November. The only man, perhaps, capable of bringing about this unusual event is not a politician but the great Andrés Segovia, who was cheered by his *compatriotas* and his Mexican admirers until the proverbial rafters did vibrate.

In this midst of this agitated world, the music of Segovia, exquisite, remote, almost unbearably fragile retains its old perfection. There is no one quite like him anywhere. From the lovely Pavana y Gallarda of Don Luis Milán, through the music of Handel, Bach, Haydn, Mozart, and Schubert to the modern Spaniards, Albeniz and Granados, the pure beauty plucked from his guitar seemed to fall upon the air as a subtle reminder that art has emerged, unchallenged, from the present conflict.

**SEGOVIA TAKES BOWS**

**at an appearance in Mexico City, with Erich Kleiber conducting. The guitarist again triumphed in recitals there recently.**

### Mexican Ballet Is Novelty

Waldeen and her Mexican Ballet began its 1945 season at the Fine Arts Palace under the sponsorship of the Ministry of Public Education on Nov. 23. This lovely young American dancer, with her lithe body, intelligent understanding and great talent for choreography triumphed on the first night with a program that was far superior to anything that has been done before here in Mexico. After four years of constant training, Waldeen has perfected a group of Mexican dancers who can compare with the best on any stage. In addition, both in spirit and talent, the ballet has united the best names in Mexico's cultural world because many painters such as Carlos Mérida, Gabriel Fernandez Ledesma, Julio Prieto and Olga Costo have contributed brilliant scenic and costume designs, while music by Carlos Chavez, Blas Galindo, Revueltas and other composers highlights the season.

The main ballet was a delightful recreation of a familiar episode in Mexican history which has been sung for years in the form of a *"corrido"* folksong. "Elena—The Treacherous" is a devoted wife and mother of two children who loses her heart to a dashing French officer, betrays her marriage vows, and is dramatically shot by an irate husband. The *"corrido"* ends warningly, "May that be a lesson to other wives." The delightful costumes worn in Mexico during the French intervention lent an added charm to this enchanting bit of satire. (Incidentally, it is an interesting thing to observe that the audience at every performance has refused to laugh at the delicious bit of spoofing that Waldeen puts over, with just the right gesture, because this is, after all, a country that takes dramas such as these very seriously indeed! In fact, the tremendous applause followed a respectful hush, as the curtain went down on the dancer's inert form.) However, satire or drama as one may wish to interpret it, "Elena la Fraicionera" has all the elements of an excellent ballet coupled with an authentically Mexican atmosphere.

Other superb numbers presented by this ballet are: the Spanish Sonatas of Soler, Blas Galindo's stirring Mexican scenes, "La Boda" based on native *sones* from the state of Jalisco, the suite of Brahms Waltzes that opened the first program, and the brilliantly costumed ballet titled Allegretto from the Fifth Symphony of Shostakovich.

This season has introduced a new group of young Mexican dancers who are pioneering in the dance field, a field that has never been properly developed in Mexico and it should be a matter of pride for us that a young American has been the first to carry out a solid project in collaboration with the Mexican government.

The National Conservatory of Music presented five unusual concerts in its 1945 season. The scope of these programs was far more ambitious than anything that has previously been carried out by the Conservatory and included a very fine performance of Bach's Magnificat, with the chorus and orchestra under the direction of Jesús Duron, a disciplined and intelligent musician; a praiseworthy attempt to recreate the attenuated charm of Mozart's one-act opera La Finta Giardiniera and a very good evening devoted to the choral music of Franck, Palestrina, Beethoven and Handel, sung with feeling and vitality by the pupils of Julio Jaramillo, to mention only a few of the highlights. Both the discipline and musical quality of this year's performances speak well for the Conservatory staff; the institution deserves to be congratulated for having concentrated on music that is too often neglected on commercial-minded programs.

The Symphonic Orquestra of Xalapa, under the direction of José Ives Limantour, will give a series of concerts at the Fine Arts Palace during December. Esperanza Cruz, pianist; Irma Gonzalez, soprano, and Henryk Szering, violinist, will be heard as soloists.

# Budapest Rebuilds Its Art Life

(*Continued from page* 5)

scores are already at hand, but English and American ones are still missing. The Bartók Commemoration Day of the Radio, on Oct. 17, deserves to be mentioned. The whole day was devoted to this purpose.

### "Purging" of Music Academy

The decisions and verdicts of the "Purging Committee against Fascist Elements," at the Academy of Music, were awaited with general interest. Alexander Jemnitz was president of the committee, which commenced work last Spring. The decisions, however, did not bring any sensational changes in the board of professors. Only a very few were compelled to leave the Academy as a consequence of their collaborationist activities—chiefly musicians who had left Budapest and fled to Germany. Sad to relate, however, among them was Ernö Dohnanyi, formerly leader of Hungarian music life, director of the Academy, the Philharmonic Orchestra, the Radio, and eminent composer, who is well known in America.

Several of the professors who were forced to leave their posts by the Fascists were now able to return: Antal Molnar, Georg Kosa, Ervin Major and Leo Weiner, the popular professor of chamber music and winner of the Coolidge Prize, who had to suffer all the terrible misadventures of persecution, internment camps and ghetto life under the Axis.

Edward Zathureczky, violinist, known to American audiences, remained director of the Academy, his work shared by a board, comprising the oldest professors.

During the height of the battle for Budapest in December, 1944, the Germans intended at one time to make their headquarters in the Academy building, which would have meant its destruction, and they were only prevented from doing so by Zathureczky's firm and brave attitude.

### Poverty of Artists Extreme

Posters advertise a lot of solo concerts, and there are various series, such as Beethoven and Tchaikovsky Evenings conducted by Failoni, a cycle by the Philharmonic Orchestra, etc. (The concerts and Opera begin at five o'clock.) But all of Budapest's musicians are struggling bitterly to make a living, and some of them exist only under the most miserable circumstances. People here long for good music but they are not able to pay for it. Every day is spent in a heroic struggle to subsist, and most concerts are given to small audiences, except the bigger orchestral events. Prices of food and clothing are terribly high and a first-class orchestral musician receives only the equivalent of five to six dollars a month, and professors at the Academy of Music even less. For the fee one receives for a radio concert, one can't buy a single string for a violin! A popular teacher can get hardly ten cents for a private lesson. Still, this badly paid work is envied by all, and a considerable number, mostly pianists, singers and music teachers, have no job at all.

## Victor Harris Mementos Go to Public Library

Adelaide Ahrling, chairman of the music committee of The Saint Cecilia Club of New York, announces that, in memory of its late founder and conductor, Victor Harris, the club has presented to the Music Branch of the New York Public Library a complete bound set of books containing all of Mr. Harris, songs and arrangements, together with a scrapbook of programs, pictures and letters of appreciation.

# Brussels Gives Music for Youth

*Brussels*

When the Germans entered Belgium without declaring war, the whole artistic life was stopped for a while. But soon concerts started again in a strange way. Popular programs were given for the working class. Held from noon till 1:30 P.M., they were followed by a cheap lunch! Many new artists came to light through these very successful gatherings. When food became scarce, the whole organization had to be given up. Then the Conservatoire and the Philharmonic opened their doors again and regular symphonic concerts took place during the whole occupation.

All the managers decided never to engage a German or pro-German artist. Belgian musicians had a very prosperous period and a few French virtuosos managed to come over here. Charles Münch, the French conductor, was the most frequent visitor.

Then the Germans became annoyed at being left out of our programs; they tried in all possible manner to get our musical societies to collaborate, but it was useless. Finally they gave their own concerts, but the public never went to them. Some of their musical events were very good. The best German conductors came with the greatest soloists, but the audience was only made up of German soldiers and a few of our pro-Nazis.

### Concerts for Youth

The most important event in our musical life during the war was the creation, under the name of "Les Jeunesses Musicales," of a series of concerts for youth. Marcel Cuvelier had the idea of gathering all the music-loving youngsters from 15 to 25 years. He formed a committee of boys and girls, had them tell their wishes and suggestions. The first year 2,000 pupils of our different schools became associates and six orchestral concerts were given with preliminary lectures. The number was doubled the year after, and now the association has over 12,000 members! Each concert has to be given five or six times. Cuvelier was called to Paris and the same thing was done there.

Now London wants to organize a movement on the same line. The whole affair seems to broaden into an international campaign with projects of exchange between the different countries. Cuvelier has ambitious views; for he told me he was thinking of going to the United States to study what had been done in that line.

### International Programs Resumed

Now that the war is over, the actual season is gradually getting its old international aspect. Menuhin has given a recital and the London Philharmonic Orchestra is announced for several concerts, with Sir Thomas Beecham conducting.

Our best conductor, Désiré Defauw, is in Chicago but Franz André, Louis Weemaels and a few others are becoming very popular. A new star in the violinistic world has appeared rather suddenly: Arthur Grumiaux. He is a young Belgian who seems to have inherited some of the qualities which made Ysaye famous.

FRANCIS DE BOURGUIGNON.

## Concerts at Metropolitan Museum

Wanda Landowska, harpsichordist, opened the fourth season of the Metropolitan Museum of Art's membership concert series on Dec. 6. Other attractions in the series are the Busch Chamber Music Players, Dec. 27, Jan. 3, 17 and 24; the Budapest String Quartet and Milton Katims in string quintets on Feb. 14 and 21; Alexander Kipnis, bass-baritone of the Metropolitan Opera, March 28 and April 4.

# RADIO, TELEVISION:

## By William Taylor, *Radio Editor*

**JIVE MEETS CLASSIC IN DEATH GRAPPLE.**
**Principals in New RCA-Victor Show, WEAF (Suns., 4:30 to 5 p.m., EST.) Left to right, Leonard Feather, exponent of popular music; Raymond Paige, conductor; Deems Taylor, champion for the classics.**

### New RCA-Victor Show Blends Swing and Classics

Whoever had the inspiration for the new RCA-Victor Show series which was premiered Dec. 2 via WEAF (Sundays, 4:30 to 5 P.M., EST) had an astute perception of what many dial-turners like to hear. Judging from the reaction of the studio audience, the program was an immediate and unqualified success. This was not at all surprising when two well-known figures in their respective fields of music, Deems Taylor, an erudite exponent of the classics and Leonard Feather, an ardent advocate of the popular idiom, engaged in a witty and spirited verbal battle of music with no punches barred. Backed up by Raymond Paige and his two orchestras, one for symphony and one for swing, to illustrate musically the experts' contentions, it made a swiftly paced and contrasting program that was highly entertaining.

Noted guests and personalities will be heard on each weekly broadcast to act as seconds for the principals. Soprano Jane Lawrence was soloist on the initial airing, singing most effectively, Rimsky-Korsakoff's The Nightingale and the Rose; Violinist Leonid Bolotino performed Heifetz's arrangement of Dinicu's Hora Staccato, and Eddie South, who has the reputation as "the Heifetz of the hot fiddle-faddlers," showed considerable virtuosity in bowing Ziegeuner In Rhythm. Featured artists on the Dec. 9 show were Leonard Stokes, baritone; Leo Smit, pianist, and Errol Garner, the latest sensation in swing pianists.

Proving an adept in his profession, the producer not only had the perspicacity to assemble such principals as Deems Taylor, Leonard Feather and Raymond Paige, but hired David Gregory, who contributed one of the smoothest scripts heard on the air recently. With Kenneth Delmar as master of ceremonies, excellent guest soloists, as well as carefully selected orchestral numbers, the result is a delightfully well balanced combination of talent and programming, which should meet with increasing popularity with radio audiences.

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As an example of the lively repartee between the principals, at the beginning of the program Feather asked Taylor, "May I offer you the first choice of weapons?"

"On what grounds," challenged Taylor, "age before boogie? No, if you don't mind, I'm not unaware of what has been called 'the fiery vehemence of youth.' I'm sure you're anxious to get into what I believe you swing-people prefer to designate as 'the groove.'"

Feather: "You dig me, 'daddy-oh!'"

Taylor: "I beg your pardon?"

Feather (laughs): "Oh, of course, you wouldn't know. You see, when one hipster greets another, he may address him as 'daddy-oh.'"

Replied Taylor, dryly, "While I'm sure it's an implied compliment, could you arrange not to call me 'daddy-oh' on the 'raddio'?"

"Solid, man," retorted Feather.

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### Mayor LaGuardia to Start Radio Series Jan. 6

Following the expiration of his term as Mayor of the City of New York on Dec. 31, F. H. LaGuardia will inaugurate a regular Sunday series of weekly broadcasts over the coast-to-coast network of the American Broadcasting Company on Jan. 6 (WJZ, 9:30 to 9:45 P.M., EST). According to the present schedule, LaGuardia's talks will be frank, hard-hitting discussions of current problems of the American scene. The series will be sponsored by Liberty Magazine, it was announced on Dec. 6, and LaGuardia will be absoluetely unrestricted in his selection of subject matter, whether it agrees with the magazine's editorial policy or not. The contract carries a non-cancellation clause, and it is rumored this radio job will net the "Little Flower" over $100,000 yearly.

No newcomer to radio, the Mayor has built up a large and loyal following of dial-turners through his regular weekly reports to the people via New York's municipally owned station WNYC. In addition he has been featured on many nation-wide broadcasts, and has participated in many public service radio presentations, that have made his name known throughout the nation as a trenchant, crusading radio personality. Since May 31, he has been heard on a regular series of broadcasts over station WJZ on the last Thursday of each month. These talks, presented as a public service by the key station of ABC, have made it possible for him to comment on subjects of the widest possible range.

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### Wallenstein to Conduct 13 Week Music Series

Beginning on Jan. 12, 1946, and continuing each Saturday through April 6, the American Broadcasting Company will present Symphonies For Youth (WJZ, 1:00 to 1:45 P.M., EST) in a series of 13 concerts under the auspices of the Southern California Symphonic Association, and will feature the Los Angeles Philharmonic Orchestra under Alfred Wallenstein, conductor. The programs will comprise numbers to fit the music courses for children in the elementary, junior high and senior high school classes.

Included on each broadcast will be a 10-minute quiz based on questions submitted by students throughout the country. Albums of orchestral records and Victory Bonds will be awarded the "teen-agers" answering them. Thomas Freebairn Smith will conduct the quiz and students in the audience, selected for their outstanding work in music, will be chosen to answer the questions. The aim of the quiz is to enable young music students to emphasize the interest they have in the programs, as well as to stimulate their understanding of musical information imparted on the broadcast. The questions are judged by a committee of Los Angeles music and radio authorities.

The admirable idea of the Youth Symphonies was the inspiration of Alfred Wallenstein, who besides conducting the programs, is also the very able commentator for the series. From all over the country educators, Parent-Teacher associations, and civic groups are actively interested in supporting the series, which has assuredly merited the wide and unqualified recognition it has achieved as one of the leading educational programs on the air since its inception in January, 1944.

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### Radio Programs Combine In Jerome Kern Memorial

The American Society of Composers, Authors and Publishers (A.S.C.A.P.) paid tribute to the late Jerome Kern in a coast-to-coast memorial concert over the Columbia Broadcasting System on Sunday, Dec. 9. Mr. Kern, who died on Nov. 11 at the age of 60, was a charter member of the society.

The program, presenting familiar and beloved Kern melodies, featured Bing Crosby, Nelson Eddy, Judy Garland, Hildegarde, Patrice Munsel, Dinah Shore, Frank Sinatra, Jack Smith, Earl Wrightson, and the orchestras of Robert Ambruster and Al Goodman. Combining the Electric Hour and the Prudential Family Hour, the special program was on the air at the time these shows were usually heard (4:30 to 5:30 P.M., E.S.T.). Supervising the broadcast were Oscar Hammerstein II, who was with Mr. Kern when he died; Richard Rodgers, Irving Berlin and Deems Taylor, President of A.S C.A.P., all life-long friends of the composer.

During a career that last about 40 years, Jerome Kern is credited with having composed 104 scores for stage and screen production. Show Boat, which he did from Edna Ferber's novel has become an American classic. Deems Taylor said of him at his death, "I think that no composer in his field since Victor Herbert has inspired so much real affection from countless hearers who never saw him face to face."

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### Novik Resigns as Director of WNYC

Morris Novik, who has been director of New York's Municipal radio station WNYC since Fiorello H. La Guardia has been mayor, has tendered his resignation, which will be effective at the end of the year when La Guardia's tenure expires. Although Novik's resignation becomes effective Dec. 31, it is expected that he will continue his duties for a short period after Mayor-Elect William O'Dwyer assumes his duties. Undoubtedly Novik will be greatly instrumental in helping to install his successor.

Novik's future plans have not been announced, but it is possible that he will branch out into the labor and public service fields in radio, in which he has always been greatly interested. Besides having performed an outstanding job as director of WNYC, virtually developing the station to a status comparable with the networks with a high type and wide variety of programming, he also headed the over-all City Radio Committee, which during the war coordinated the patriotic work of all the stations in New York.

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### Spaeth Pens New Book

**AT HOME WITH MUSIC,** by Sigmund Spaeth. Doubleday, Doran & Co., Inc.

While it is slanted with a special emphasis on music, particularly for radio and phonograph listeners, Sigmund Spaeth's latest book, At Home With Music is a mine of information concerning music that not only the inexperienced listener wants to know. Of practical and informative value for the trained and sophisticated music lover as well. The book is handsomely illustrated with full color plates.

In the 21 books that Dr. Spaeth has written on music appreciation, he has always possessed the admirable ability to approach his subject in a simple and unprofessional style, which is not only lively and entertaining, but devoid of dry technical terms. In At Home With Music the text covers practically everything pertaining to music. A few of the highlights, in addition to a discussion of rhythm, are harmony for everybody; tone color for quality; the symphony orchestra; the church's contribution; grand opera; modernism and jazz. Included are vignettes of the great composers with a listing of compositions and notations of recordings. The publication not only is highly instructive, but also serves as a valuable reference book for both the layman and the trained musician.

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### Color Television Foreseen

"Full-color high frequency television is no longer a theory, but a fact," states PAUL W. KESTEN, Executive Vice President of CBS. . . . "Don't look for such rapid developments in television inside of five or ten years," cautions EDGAR KOBAC, President of the Mutual Broadcasting System. "It will take longer than that, since television must attain three major goals, stations, receiving sets, and programs, on about the same scale we have today in sound broadcasting." . . .

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# NEWS AND REVIEWS
## of the Studios

### Nestor Mesta Chayres: Mexican Lyric Tenor

Among a few other things for which American radio audiences can thank Andre Kostelanetz is his introduction to them in 1943 of a then totally unknown Mexican singer, Nestor Mesta Chayres.

One of the lucky breaks in the young lyric tenor's career came when he was soloist with the Mexico City Symphony Orchestra at the Palacio de Bellas Artes. Kostelanetz as the fates ordained, was the guest conductor. Although at this time Chayres had received many tempting offers to try out his talents in America, he was kept pretty busy with radio, concert and operetta engagements in his own country and had never really given the idea much serious thought.

But there came a day when he had a contract to sing on Kostelanetz's Coca-Cola program, and he was so modest about his own abilities that he made plans to remain in New York only a week.

At the first rehearsal of the program the orchestra rose as a man to their feet and applauded after he had sung. Chayres, who is honestly naive and truly shy, took it as a politely friendly gesture of the musicians from one visiting fireman to another. But after the initial broadcast, there was no uncertain response from the dial-turners, either. They didn't care a hang about his name, but they were as one in appreciating the quality and freshness of this unknown tenor's voice, for there are few genuine lyric tenors to be heard these days.

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The result of his debut on American air-waves was a re-engagement on the show for four successive guest spots. Not long after, in March, 1944, he was signed as star of CBS's Viva America (Fridays, 11:30 to 12:00 P.M., EST) and of the CBS Network of the Americas (Cadena de las Americas), the 109-station chain of CBS affiliates in Latin America.

In June, 1944, he became a regular fixture as the star of WOR-Mutual's Starlight Serenade until it went off the air in November. The program reached a coast-to-coast audience which, very soon after Chayres was starred, included an impressively larger following of Latin-Americans, Italians and the Spanish population. There were sound reasons for this response, for his unusual diction in both the Italian and Spanish languages appealed to these innate music-lovers, because he sang to them with the warmth and almost spiritual quality which they understood, or as the Spanish phrase it so aptly, *"con el corozon y el alma* (with his heart and soul)." Another thing dial-turners like about this singer is the fact that he is one of the few artists dominating a more or less popular field, who can do equal justice to the so-called classical media.

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Chayres was born 33 years ago in Ciudad Lerdo, Durango, Mexico, which is noted as the birthplace of the celebrated Pancho Villa. Of stocky build and medium height, with black hair and brown eyes, he has a temperament that is sincere and spontaneous and is refreshingly simple. Although he sings with ease in English, French, Spanish and Italian, it is difficult for him to carry on a conversation in English.

When Chayres' father, who was a musician, died at a nearly age, his Uncle, who was the official photographer of Villa, took charge of the youngster of 10. He realized the boy was musical, as most Mexicans are, but it wasn't until he heard him singing to the accompaniment of a battered phonograph, the soprano aria Caro nome from Rigoletto (Tetrazzini's recording) that he knew what the boy's future was to be, and he determined to see him through.

When Nestor was 17, Joaquin Amparan, a musical director, heard him in Ciudad Lerdo and helped to arrange a government scholarship for him at the National Conservatory in Mexico City. Here he studied for six years. At the age of 21 he gave his first concert and soon was singing over Mexico's radio stations XEB and XEW. An active career in concert, musical shows and radio rapidly followed. Today Nestor Mesta Chayres can chalk up to his credit the reputation of being one of the finest lyric tenors on the air, and the untold numbers of fans he has won throughout the Latin-American republics and all over the United States is definitely impressive.

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### RADIO NOTEBOOK

ANDRE MAURIOS intermission speaker with Boston Symphony Orchestra on Nov. 24 broadcast. . . . RALPH HOLENDAR, violinist, RUTH FREEMAN, flutist, performed in premiere of JOHAN FRANCO's 5 Miniatures and Encore for Violin alone, and Ballade for Flute and Piano via WABF, No 25 with composer at the piano. . . . ROBERT MERRILL SHOW new NBC series debuted Nov. 25, DR. FRANK BLACK, conducting (12:30 to 1:00 P.M., EST), replacing NBC Concert Orchestra. . . . ROSE GOLDBLATT, pianist, played the Mendelssohn Concerto in G minor with the CBS Symphony Orchestra on Nov. 28 via the national network of the Canadian Broadcasting Corporation. . . . NBC Voice of Firestone show marked 17th anniversary on Dec. 3. GLADYS SWARTHOUT, featured soloist. Program made debut in 1928 with 17-piece orchestra. . . . Series of 15 films, produced by YALE UNIVERSITY PRESS stressing important events in U. S. history premeried via NBC's television station WNBT, Dec. 6. . . . LUCILLE KELLOGG inaugurated first of fourth consecutive Thurs. B/C's interviewing four young artists on Young American Artists series via WLIB, Dec. 6. . . . REAH SADOWSKY, pianist, soloed with Stromberg-Carlson Orchestra, LEON BARZIN, conducting, via WQXR, Dec. 10, 12, 13 and 14, and MARCEL HUBERT, cellist, scheduled on same program Dec. 17, 19, 21. . . . Augmented Orchestras of the Nation returned to air for third season via NBC, Dec. 15, with KANSAS CITY PHILHARMONIC, conducted by EFREM KURTZ. Series will include 14 major U. S. symphony orchestras under batons of noted conductors.

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Columbia Concerts, Inc., Radio Division, headed by WALTER PRESTON, announces record number of bookings for ABC's Ford Sunday Evening Hour. In addition to Columbia artists JENNIE TOUREL, DOROTHY MAYNOR, JUSSI BJOERLING, LEONARD WARREN, IGOR GORIN, the schedule calls for HELEN TRAUBEL, Dec. 2, with return engagement May 5; JASCHA HEIFETZ, Dec. 9; ROSE BAMPTON, Dec. 16; FLORENCE KIRK and ANNA KASKAS, in special Christmas program on Dec. 23; JUSSI BJOERLING, return engagement Jan. 13; RISE STEVENS, Jan. 20; DOROTHY KIRSTEN, Feb. 10; BIDU SAYAO, Feb. 24; ROBERT CASDESUS, Mar. 10; ZINO FRANCESCATTI, April 7; and CHARLES KULLMAN, April 21. Conductors signed to lead Detroit Symphony heard on the Ford show are: EUGENE ORMANDY, Dec. 23, 30, Jan. 6, 13, April 14; REGINALD STEWART, Nov. 18, 25, Dec. 2; WILLIAM STEINBERG, Dec. 9, 16; LEONARD BERNSTEIN, Mar. 10; WILFRED PELLETIER, Mar. 17; EFREM KURTZ, Mar. 31, April 7; EUGENE GOOSSENS, April 21, 28; FRITZ REINER, May 5.

**NESTOR MESTA CHAYRES,**

**lyric tenor, in action on CBS's Viva America program.**

PHILADELPHIA ORCHESTRA returned to air for season. . . . Third consecutive year over CBS network. Noted guest conductors and soloists scheduled. . . . KARL KREUGER made first appearance on fourth program of Ford Sunday Evening Hour Series.

GALLI CAMPI, coloratura, and HELEN TESCHNER TAS, violinist, featured on WNYC's Treasury Concert. . . . CAROL BRICE, young Negro contralto, bega new CBS series broadcast, BERTHA MELNIK piano accompanist. . . .

World premiere of Ballet Theatre's GRAZIANA, DORATI conducting, aired from "Met" Opera House via WNYC. . . . LEONARD BERNSTEIN conducting CITY CENTER SYMPHONY from N. Y. City Center with LEO SMIT, soloist, broadcast by WNYC. . . .

ALEXANDER BRAILOWSKY, first guest soloist appearing with BOSTON SYMPHONY aired by ABC. . . .

NEW FRIENDS OF MUSIC CONCERTS will again be broadcast on Sundays, beginning Nov. 4, sponsored for third consecutive season by Book-of-the-Month-Club. Series celebrates 10th anniversary this year. . . .


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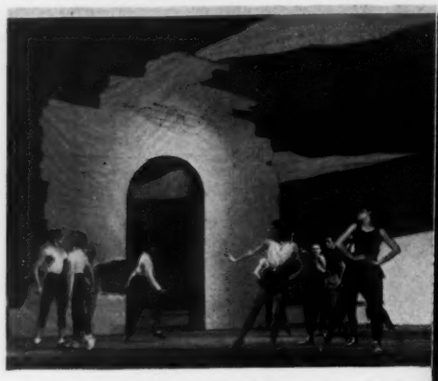
# THE DANCE: A Brilliant Season in Brazil; Events on Manhattan Stages

By ROSALYN KROKOVER,
*Dance Editor, Musical Courier*

In 1941, Igor Schwezoff came to America as a dancer with the de Basil Ballet Russe. Since then he choreographed Eternal Struggle for that company, Red Poppy for the Ballet Russe de Monte Carlo, staged the dances for the New Opera Company's productions of Macbeth, La Vie Parisienne and Pique Dame, and also for the Broadway show Vagabond King. He taught at Studio 61 in Carnegie Hall and later took over the Fokine studio; he also found time to write a book—Russian Somersault—and many articles on dance and art. Now a citizen, he also was in the army for a spell, where he majored in commando tactics.

For the last nine months, Schwezoff has been in Rio de Janeiro, whence he has just returned. While there, he gave Rio its first ballet season in which native artists were featured. Ten ballets made up the repertoire—some classic (Swan Lake, Sylphides), some in the more modern vein (Moonlight Sonata, Red Poppy, Eternal Struggle, Concerto Dansante). The season was four weeks long, only ballets were presented, and except for the few dancers he brought from America, it was an all-Brazilian venture.



**SCENES FROM THE RECENT BALLET SEASON AT THE TEATRO MUNICIPAL AT RIO DE JANEIRO.**
**Igor Schwezoff and Julia Horwath are seen in Swan Lake and (left) a new ballet, Drame Bourgeois, set to Liszt's Mephisto Valse. (Photos by Kurt Paul Klagsbrunn.)**

### How Venture Grew

Only four dancers accompanied Schwezoff when he went down. Those were Julia Horwath of the Ballet Russe de Monte Carlo, Nathaniel Stoudenmire (from Song of Norway), Ruedo Navardo from the Ballet International, and Daniel Bouberniak from Philadelphia. With those as a nucleus, a fine company was organized. Outstanding were Tamara Capeler, Vilma Lemos, Edith Pudelko, Wilson Morelll, Carlos Leite, and Vladimir Irman. All are virtually unknown in this country, but Schwezoff has great faith in their potentialities. Better known is the eminent Brazilian composer Francisco Mignone, who orchestrated First Ball, Moonlight Sonata, and Conte de Bouffon. There was a Brazilian corps de ballet of forty members, and the conductors, artists, costumers and assistants all were native.

Critics and public were unanimous in declaring the season to be one of outstanding value not only for its intrinsic merits but also for the uplift it gave to Brazilian art and dance. At the end of the season the Ballet Municipal of Rio, as it was called, was invited to make a tour of Argentina and Uruguay. The invitations were accepted, but the change of government prevented the tour.

Schwezoff himself occasionally danced, though he preferred to stay in the background because he had his hands full with the administrative details of running a company. If nothing else, it proved for him that Brazil has talent and is fully able to have an artistic and cultural life all its own. All of South America had seen other ballet companies, but Rio's Ballet Municipal was the first to sponsor local talent—and, hence, the enthusiasm it aroused. The city is proud to have a ballet it can call its own—one which, eventually, will be able to rank with the major organizations.

### Youth Has a Share

The young people of Brazil had their say in the matter also. They, even more than their elders, realize the necessity of art for the development of a country, and are fighting for the emergence of all things cultural. Some of them were directly associated with the ballet enterprise. Enrico Bianco, a 26-year-old artist, designed the sets for Drame Bourgeois and Moonlight Sonata. Castelo Branco, another young man from the school of fine arts, did the Concerto Dansante; Mario Conte was responsible for Bacchanal.

Columb, whom Schwezoff calls "a very fine worker with ballet background," prepared the sets for Swan Lake and Sylphides. The conductors were Henrique Spidine and Eleazar de Carvalho, while Otto Jordon was the pianist used for Concerto Dansante, which is built around the second piano concerto by Saint-Saëns.

### Preparing the Ground

The four-week season was the culmination of nine months of intensive work. Everything was started "from scratch"—everything from the last second violinist in the orchestra to the slippers of the prima ballerina. The company had to be rehearsed, administrative matters had to be mastered, petty details smoothed out, and warring factions adjusted. It was worth it. Schwezoff says, even if he did have to work like never before. He couldn't relax even while dancing, because the stagehands were new to the job and while on stage he had to cue them.

There was also a race against time with the sets and *décor*. A few sets had been brought from America, but the majority were done in Brazil. The costumes were made at the atelier of the theatre under the supervision of Alberto Guerchi and Caputa Modes.

Small wonder, then, that at the moment Schwezoff wants to do nothing but rest. He is taking things easy in addition to working intermittently on some articles. No mention of dancing, no mention of choreographing. New York audiences should have the chance to see him once more as the General in Graduation Ball, which he did with the de Basil Original Ballet Russe, and which was one of the most perfect pieces of casting in the repertoire. Schwezoff dominated the whole show: his acting was riotously funny without being forced, and his height gave him an advantage that lent just the proper touch of burlesque.

### Lilavati at Times Hall

Lilavati, who bills herself as a Hindu Kathak dancer, appeared at the New York Times Hall on Nov. 26, assisted by two Negro dancers, Wazira and Donald, and drummer Cherokee. Lilavati, a native of India, has probably lived here for many years, since one could scarcely detect a trace of accent in her explanatory remarks which lent an air of informality and charm to the program as well as providing a more intimate communication with the attractive dancer's personality.

Her interpretations covered various phases of life in India and Bali, such as a professional singer of India, a Hindu girl picking flowers, an early morning ceremony in Bali, impressions from the Balinese Legong, and an Indian girl trying on a saree. The last dance, in particular, showed great skill in the manipulating of the saree and was the most popular dance on the program. Before the final number, which was devoted to the singing of Hindustani songs, Lilavati apologized profusely for her voice and intimated that her vocalizing was more of a parlor trick encouraged by friends than anything else.

The dances of Wazira and Donald were less successful. Choreographically, the dances lacked form while the execution was primitive and undisciplined. There was some expert drumming, however, by Cherokee.

### Ragini Devi Concert

Dec. 4 brought another concert of dances based on traditional Hindu origin, this time at the Barbizon-Plaza Theatre, with Ragini Devi and a company of dancers and musicians. The outstanding number of the evening was a Katha-kali dance drama, Sita Harana, from the Ramayana epic. This was an elaborate and beautifully costumed production in three scenes. There was also a prologue in the way of a synopsis by Indrani, followed by an Invocation Prelude danced by Indrani and Ritu-Raj. The program also included dances of the Temples in Southern India, a Spring Festival Dance and many varied folk dances. Assisting Mme. Devi were Indrani, Phyllis Pier, Jamelle, Lolita Hagy, Helen Rath, Ritu-Raj, Ray and Gladyce Royce, Anita Cook, Robert Delaosa, Roma Ball, Virginia Bell, Cathlene, Mila Roy, Yusuf Meer and Ahmed.

### Dance News

Jose Greco sailed on the Marques de Cosmillas Dec. 8, for a sojourn in Spain. He plans to tour the provinces of Spain and Madrid, to study and at the same time to seek authentic Spanish dancers and musicians for his new Spanish Ensemble to be known as Iberia. Greco will be remembered as the leading male dancer with the late Argentinita. . . . La Meri's usual weekly recitals were omitted Dec. 4 and 5 while the company was on a brief Southern tour. While in the South, Mme. Le Meri and her company gave a performance at the University of North Carolina. Other programs given at the Ethnologic Dance Center during the first part of December were Dvora Lapson's Hassidic Suite on the 2nd, Asadata Dafora and a company of musicians and dancers on the 9th, and on the 14th the Hawaiian Federation of America presented an evening of songs and dances of Hawaii, featuring Manu and Ann Tell. . . .

The Foxhole Ballet gave its first New York performance on Dec. 11 at the Brooklyn Academy of Music. Ballets presented were Century Bouquet, A Czech Village, and Circus. The dancers—Grant Mouradoff, Sonia Woicikowska, Betty Burge, Virginia Richardson, Rosa Rolland—were assisted by duo-pianists Victoria Crandall and Moreland Kortkamp.

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## MTNA to Meet in Detroit

DENTON, Tex.—Members of the Music Teachers National Association will resume their annual convention schedule in Detroit on Feb. 21 for a four-day meeting in conjunction with the National Association of Schools of Music meeting on Feb. 10 and 20, according to Dr. Wilfred C. Bain, secretary of the MTNA and head of the North Texas State College School of Music.

With James T. Quarles of the University of Missouri as president of MTNA, the national convention of the American Musicological Society, headed by Charles Seeger, will be held in connection with the MTNA convention. Other meetings scheduled for the convention will be the National Music Council, Michigan Music Teachers Association and Michigan Teachers of Public School Music meeting.


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# Music

## By Robert Bagar

## Dorothy Minty Emerges as a Mature Artist

It was beautiful violin playing that Dorothy Minty offered to her listeners in the Town Hall last night. It was very musical, very bright, very much alive and very intelligent. And her performance had the advantage of piano accompaniments, by Bertha Melnik, that left little to be desired in any department of ensemble work.

Not always does a violin recital boast as absorbing a program as Miss Minty's did, for the list of numbers was well chosen and well arranged, and not a dud in a bookful. Furthermore, she didn't have to dip into a bag of novelties to achieve that, for the pieces she played are all known, all tried and, according to most viewpoints, all true.

They were the Bach-Siloti Partita in E minor; the Richard Strauss Sonata in E-flat major, Op. 18; the Ysaye Ballade, Op. 27, No. 3, for unaccompanied violin; the Prokofieff Sonata in D major, Op. 94; an Adagio by Mozart and also a Rondo by him which was transcribed by Fritz Kreisler.

The night was of the kind that holds little promise for violin tone. Weather like yesterday's might easily dampen the ardor of an Orpheus not overlooking what it might do to the strings of his lyre. Yet, in spite of the handicap, Miss Minty's violin sang ardently, and so the more to her credit.

Not long ago it was being said of her that she was an up-and-coming talent. Well, she's up and she's come, and, I imagine, this is about the time to speak of her as a mature and compleat artist, which she certainly is.

Her rendering of the Prokofieff had the grace and polish this composer deserves. The tinkling derision and the acidulous tang of the Scherzo, the sly languor of the Andante, the sputtering rhythm of the Allegro con brio, all had such an exposition as they seldom get. For one thing, Miss Minty proved she knows the Prokofieff style like a book, and for another, that she loves it like an apostle.

It was a pleasure to hear this sparkling work so nobly and so clearly played. And it was a pleasure, in reflecting on the reasons for the swell performance, to realize that every note, every phrase, every section had something to do with the whole Sonata. Both she and Miss Melnik focussed on just about everything that came up and, in the end, they had [illegible] complete and very expressive canvas in tone.

The New York Times

## DOROTHY MINTY GIVES VIOLIN RECITAL HERE

Dorothy Minty, California violinist, who, in recent years, has been on the Juilliard School faculty, showed again last night at Town Hall that she was an expert program maker as well as a superior player. The E-flat Sonata of Richard Strauss, Opus 18, and Prokofieff's in D major, Opus 94, were the central pieces in the well put together and rewarding list, which opened with the Bach-Siloti E-minor Partita, concluded with a Mozart Adagio and a Mozart-Kreisler Bondo, and had Ysaye's Ballades, Opus 27, No. 3, between the two sonatas.

After a reading of the Bach Partita that was excellent Bach [illegible] confirmed previous impressions of the high quality of Miss Minty's musicianship, although there was considerable faulty intonation, the Strauss work, one of the notable [illegible] Ballade, Opus 27, No. 3, for unaccompanied violin, encore [illegible] and Prokofieff Sonata, however, that Miss Minty reached her top for the evening, especially in the Scherzo (Presto) and the concluding Allegro con brio. Here her tone, her rhythm and her technique were used to fine purpose in bringing out the humor, the dash and the fire of the Russian composer.

A large audience was cordial in its response.

R. L.

NEW YORK SUN, TUESDAY, NOVEMBER 20, 1945.

## RECITAL IS GIVEN BY DOROTHY MINTY

By ARTHUR V. BERGER.

Last night's dampness, and the injurious effect it is known to have on the strings, did not prevent Dorothy Minty at Town Hall from giving a violin recital that was unusually agreeable. Miss Minty has qualities that are well equilibrated, and it is thus not easy to isolate any one of them as standing out above the rest. Matters of articulation, tone and intonation seemed to be well enough in hand so as not to usurp the foreground of her attention. She could occupy herself with the more exalted matters of phrasing, line and architecture.

Miss Minty perhaps [illegible]

NEW YORK HERALD TRIBUNE

## Dorothy Minty, Violinist, Gives Recital at Town Hall

### Bach, Strauss, Ysaye, Mozart and Prokofieff on Program

Dorothy Minty, who gave her annual recital in Town Hall last night, must now be placed among the most distinguished violinists. Her admirably devised program was gratifyingly free of the empty show and salon pieces too frequently played by most violinists and included the Partita in E minor of Bach-Siloti; Strauss's Sonata in E flat, Op. 18; Ysaye's Ballade, Op. 27, No. 3, for violin alone, Prokifieff's Sonata in D Major, Op. 94, and a Mozart Adagio and Rondo, the latter in Kreisler's arrangement.

So many young present-day interpretive musicians are one-sided, at home only in the products of their contemporaries. Not so Miss Minty. She conveyed the classic Bach sonata, the romantic sonata of the youthful Richard Strauss and the capricious sonata of Prokofieff with equal understanding and conviction. Her first-rate technical equipment, transparently glowing tone and true intonation were the servants of her unerring musical perception and communicative intensity. Valuable collaboration was provided at the piano by Bertha Melnik.

J. D. B.

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# METROPOLITAN OPERA: Romeo Restored

The Metropolitan Opera's restoration of Roméo et Juliette, after an absence of seven years, on Dec. 3 added little lustre to the new season. Gounod's honeyed setting of the immortal tale of star-crossed lovers requires either incandescent singing or impassioned action. This performance offered little of the first and was void of the latter. One left the theatre with the feeling that one had spent a very dull week in Verona.

The best vocal work of the evening was that of Raoul Jobin as Roméo, a role which he sang easily and with some thrilling *forte* tones. Often, however, he seemed to be saving his best efforts for another occasion. Patrice Munsel as Juliette is extremely nice to look at, but more is required for an enkindling portrayal of the romantic heroine. Her singing, though pretty and appealing in some passages, lacked ardor and tragic force. Nicola Moscona was a sonorous Friar Laurent. Martial Singher gave a spirited account of the Mercutio role; Thomas Hayward, as Tybalt and Frances Greer, as Stephano, were also in good form. Others included in the cast were Anna Kaskas as Gertrude, Francesco Valentino as Capulet, George Cehanovsky as Paris, Osie Hawkins as the Duke of Verona, and Louis D'Angelo as Gregorio.

It might be noted that there has been some attempt to streamline the soprano section of the Opera Chorus. The "line" is more pulchritudinous and the age average is much lowered; but the pitch is variable and the solidity of sustained tone less sure. The orchestra, under the capable direction of Emil Cooper, gave a warm, rich reading of the mellifluous score.

M. C.

### Fidelio in English

Beethoven's Fidelio, on Nov. 28, under Bruno Walter's musical direction employed the same cast as last year's revival. It is a pleasure to note that Regina Reznik has grown remarkably in mastering the difficulties of her exacting part and she really has moments of great impressiveness, her outcry, "First kill his wife," in the second act being a dramatic climax. Arthur Carron as Florestan, Kenneth Schon as Pizzaro, Lorenzo Alvary as Rocco, John Garris as Jaquino, Hugh Thompson as the Minister, and Francis Greer as Marzelline, together with Anthony Marlowe and Louis d'Angelo in the smaller parts of the prisoners, rounded out an ensemble which gave their best. Needless to say, Bruno Walter, whose reading of this unique score is one of his most famous interpretations inspired orchestra and singers and the chorus, the latter singing impressively. The Leonore Overture No. 3, played between the first and second scene of the second act, was received with a long ovation for conductor and orchestra.

H. W. L.

### Bjoerling Returns

The season's first Rigoletto at the Metropolitan on Nov. 29 brought back Jussi Bjoerling after a four-year absence. Others in the cast were Leonard Warren (Rigoletto), Bidu Sayao (Gilda), Nicola Moscona (Sparafucile), Martha Lipton (Maddalena), and William Hargrave (Monterone). Cesare Sodero conducted; the choreography was by Boris Romanoff. Bjoerling did not seem too happy as the Duke, and his characterization was on the cool side. His voice is as flexible as it used to be but one noticed here and there a metallic timbre and a tendency to thin the middle notes. Perhaps it was the unsettled feeling of a reappearance; certainly his top notes were secure and powerful, and on pitch, ringing out as ever. Sayao sang sweetly and with musicianship. Instead of the technical whizzbang usually associated with Caro Nome there were finesse and many vocal subtleties. She wisely does not force her voice. The evening really

**MIMI BENZELL and MARTIAL SINGHER**

**rehearsing for a recent production of La Boheme. Miss Benzell has returned from a countrywide concert tour to rejoin the Metropolitan Opera, where she sang the Queen of the Night in the Magic Flute under Bruno Walter on Dec. 1. On Dec. 5 she appeared over WABC in the Invitation to Music series. The soprano will make another extensive tour in the spring after the Metropolitan season.**

was Warren's. His magnificent voice rang out over the orchestra and his acting showed care, even if he could have done much more with the cynical side of the character. Moscona and Lipton contributed tellingly. Throughout the performance there were spots where the orchestra was too loud; the direction was nevertheless in the correct tradition.

H. C. S.

### Rosenkavalier Sparkles

The season's first Der Rosenkavalier, on Nov. 30, moved on buoyant feet, largely owing to the superb conducting of George Szell, who brought out all the poignant and nostalgic elements of the score, its moments of melodic charm as well as its richly woven contrapuntal texture. Irene Jessner has matured her conception of the Marschallin until it ranks, in fine vocal portrayal and searching emotion, with the best portrayals heard previously. Emanuel List dominated the work with his mellow, not too coarse, but deeply human picture of Baron Ochs, touched with rue and humor, and sung with much mastery. Risë Stevens gave her hoydenish Octavian forceful acting, including burlesque humor in the inn scene, and sang her role with spirit and clear tone. Eleanor Steber's attractive Sophie was vigorously acted and appealingly sung, though at moments with a slight edginess in her sumptuous lyric voice. The three main feminine artists gave the last act trio with fine balance and expressiveness. Frederick Lechner was a well routined and compelling Faninal, and Thelma Votipka a full-voiced Marianne. Herta Glaz was a rarely convincing and alluring figure as the plotting Annina, abetted by her co-conspirator, Alessio de Paolis. In the levee scene, Kurt Baum took the role of the Singer with fine effect. The large cast also included Mmes. Stellman, Paulee, Altman and Raymondi, Messrs. Alvary, Laufkoetter, Marlowe, Pechner, Oliviero and others. Much beneficial work has been done to freshen the stage direction under Lothar Wallerstein's direction. The audience, including many standess, feted the artists and the conductor repeatedly at the close.

R. M. K.

### Magic Flute Returns

For the first time this season Mozart's Magic Flute, sung in English, held the boards at the Metropolitan on Saturday afternoon, Dec. 1. The performance under Bruno Walter's conducting started off at a slow pace, but after the opera got under way, the maestro had everything in hand and directed with his usual authority and feeling.

Ezio Pinza easily carried off the honors of the afternoon as Sarastro. He was in fine form and his singing and portrayal of the role was impressively distinguished. Nadine Conner as Pamina sang with warmth and purity of tone, which together with her youthful appeal, compensated for her sometime unconvincing histrionics. Charles Kullman gave a finished performance of Tamino, although vocally he was not all that is usually expected of this excellent artist. Mimi Benzell handled the taxing

**DOROTHY KIRSTEN,**

**soprano of the Metropolitan Opera, who made her debut with the company as Mimi in La Boheme and will sing the role of Juliette in Gounod's opera on Dec. 19.**

airs of the Queen of the Night adequately, but with her lower and middle registers she failed always to sing the more dramatic passages effectively. Making his operatic debut as the High Priest, Wellington Ezekiel made the most of the small role assigned him. He disclosed a bass voice of power and resonance which he used impressively. Hugh Thompson as Papageno was pleasing, as was John Garris' Monastatos. The voices of the Three Ladies sung by


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Regina Resnik, Maxine Stillman and Anna Kaskas failed to blend well in ensemble singing. The passages of the Three Genii, sung by Marita Farell, Mona Paulee and Thelma Altman, might have been passable had not Miss Farell at times sung off pitch.

M. C.

### Rachmaninoff Fund to Launch Contests Sept. 1, 1946

Plans for the first nation-wide competitions for a young pianist to be chosen by the Rachmaninoff Fund, Inc., of New York, were announced on Dec. 1. Regional contests in important cities will begin after Sept. 1, 1946, contestants being expected to play 15 solo works and three concertos. Each regional winner is assured an appearance with a symphony orchestra in his locality and a recital sponsored by the fund's regional committee. National finals will be held in New York in the spring of 1947, the winner to make a coast-to-coast tour of the U. S. under joint management of Columbia Concerts, Inc., and the National Concert and Artists Corp. A tour of Russia will follow in 1948-9.

For each regional contest there will be five judges: two from that region, two from adjacent regions and one representing the national board of judges. In the national finals there will be eleven judges.

Candidates must be native-born or naturalized United States citizens between the ages of seventeen and twenty-five, as of Sept. 1, 1946. Applicants who have served with the armed forces will, however, be eligible if they are not yet twenty-nine by that date.

Cities already designated as regional headquarters are Boston, Philadelphia, Dallas, Chicago and Los Angeles. There will be no regional contests in New York. Candidates living in New York City should apply to the Philadelphia headquarters, 1910 Girard Trust Company Building, Philadelphia 2, Pa., Mrs. Sophia Yarnall Jacobs, chairman Those living elsewhere in New York State should apply to the Boston headquarters, 57A Chestnut Street, Boston 8, Mass., in the charge of Wallace Scudder, Jr., secretary of the Rachmaninoff Fund. The national office of the fund is in Steinway Hall, 113 West Fifty-seventh Street, New York.

The officers of the fund are Mrs. Sergei Rachmaninoff, honorary president; Vladimir Horowitz, president; Mrs. John T. Pratt, chairman of the board of directors; Serge Koussevitzky, chairman of the artists' advisory committee; Olin Downes, chairman of the executive committee, and Dr. Raymond Kendall, executive director.

## St. Louis Gives Tansman Novelty

ST. LOUIS, MO.—One of the most notable performances of the many which Vladimir Golschmann has achieved during his fifteen seasons as musical director of the St. Louis Symphony was that of Strauss' Don Quixote. With Gregor Piatigorsky playing the solo cello part, the flawless reading so fascinated two large subscription audiences that a repetition later in the season is being contemplated. For his solo appearance Piatigorsky chose the Schumann Concerto, upon which he lavished the full measure of his artistry. Mr. Golschmann began his program with a sympathetic treatment of Respighi's Suite No. 3 in Ancient Style.

#### Tansman World Premiere

The second concerts of the month featured Nathan Milstein as soloist in an inspired performance of the Tchaikovsky Violin Concerto, winning for this popular artist the success of which he is always assured. Mr. Golschmann's diversified program began with the Beethoven Egmont overture and included the world premiere of Alexandre Tansman's Serenade No. 2. This latest work of the gifted Polish composer is one of his best, charmingly lyrical and couched in not too involved orchestral complexities. It was enthusiastically applauded. Debussy's two Nocturnes and the Ravel Bolero created their usual favorable reaction.

An all-Russian program arrested the attention of devotees. Stravinsky's four Norwegian Moods and his Circus Polka led the list, which closed with a stunning performance of the Shostakovich Fifth Symphony. The assisting artist was the Russian pianist, Alexander Uninsky, whose conception of the Tchaikovsky B flat minor Concerto was quite different from those one is accustomed to hearing. His is an interpretation stressing innate musical meaning rather than mere technical exhibition. The effect created was revealed by the number of encores Uninsky was forced to give.

The sixth concert pair found Mr. Golschmann at his best in his performances of Mozart's Don Giovanni overture and the Sibelius Second Symphony, both given readings of marked musical intellectuality. The soloist was the remarkable young pianist, William Kapell, who offered the D Minor concerto of Brahms. He evidently has a feeling for the opus, judging from the effects he obtains from it. His success was unequivocal and his encores numerous.

Mr. Golschmann departed after the Sunday concert for a visit of three weeks as guest conductor of the Cleveland Orchestra. The next two weeks' concert here were to be conducted by Leonard Bernstein.

William Primrose, "ace" violist, was heard in the Principia Concert Course, a recital that made an indelible impression on a large audience at Howard Hall. Ably assisted at the piano by David Stimer, Primrose listed works by Bach, Brahms, Boccherini, Debussy, Paganini and Benjamin. It was an evening of unalloyed joy and an experience unusual in the concert field.

O. C.

**LILLIAN EVANTI,**
**soprano, entertains members of the armed forces during the two weeks tour she made for USO-Camp Shows in November. (Photo by Austin Hansen.)**

## Milwaukee Starts Season with Rush

By JUSTIN E. McCARTHY

MILWAUKEE, WIS.—The music season was inaugurated with a rush of events, and several new developments mark it as one of the most auspicious in a decade.

Music stepped out this season with almost a full page of advertisements in local newspapers; first concerts drew packed houses, audiences at other events exceeded expectations. Once again, as in years gone by when music was a main cultural activity here, private management has come to the fore with presentation of musicians such as Emanuel List, basso, and pianist Alexander Uninsky, both of whom drew large audiences, as did the Hart House Quartet, presented by Diana Galen, head of an opera workshop group.

Margaret Rice, who now gives her whole attention to concert management, presented the Chicago Opera Company in three performances, all of which had very large audiences at the huge City Auditorium. The operas were Manon with Bidu Sayao, Armand Tokatyan, John Brownlee and Nicola Moscona, Fausto Cleva directing; The Marriage of Figaro with Ezio Pinza and Jarmila Novotna in leading roles, Bruno Walter conducting; and Lawrence Tibbett and John Brooks McCormack featured in the Rigoletto performance. The productions were uniformly successful and worthy.

Myra Peache, formerly a singer of New York City, has proved an exceedingly able executive as manager of the Pabst Theatre, not only gathering packed houses for the Chicago Symphony concerts, but keeping the old music center alive with other engaging events. As last year, six concerts will present soloists. The first of these, Cellist Raya Garbousova, and Pianist William Kapell, proved a sensation for the audiences. The opening concert by the Chicago Symphony packed the house also, even without a soloist. Désiré Defauw, the director, introducing a style of interpretation this town has not experienced for some 50 years, has so definitely established himself in the affections of a steadily growing audience that only additional concerts can probably satisfy.

The Civic Concert Association opened its season at the Auditorium with about the largest audience of its history attending Pianist Gyorgy Sandor's recital.

### Jennie Tourel Returns For N. Y. Engagements

Jennie Tourel returned to New York on Dec. 10 for appearances at the Metropolitan Opera; as soloist with the New York City Symphony; her Town Hall recital Jan. 15; and a recital at Columbia University, Jan. 19.


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*The Gazette, Montreal:* "Taking into consideration her singing of the incredibly difficult songs, their demand for continuous and meticulous vocalizing, and the fact that she acted the role to the hilt, there need be no hesitation in matching Miss Kuzak's performance with that of Bidu Sayao in *The Barber of Seville* as the two finest operatic efforts of their kind we have seen here in recent years."

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# PICKUP CHATTER By Harold C. Schonberg

There are more interesting and varied items this month than at any time since the recording ban was lifted. A new Schubert symphony is always a cause for rejoicing, and such ambitious attempts as a Beethoven Ninth, the Bach Goldberg Variations and Mozart Organ Sonatas will be a shock to those who were beginning to think that important releases were buried with the Luftwaffe.

For the first three movements it appeared as though Columbia's new Choral Symphony would be the last word to date. Then comes the finale, which necessitates a hasty revision of judgment. Ormandy points up the orchestral sections nicely and the recording is good, but trouble arrives with the entry of the soloists and chorus. The placement of the singers is bad and the balance emerges poorly. Nor is the singing itself all that it might be; the baritone seemingly is so awed by the music that his voice wobbles, and the other soloists have been heard to better advantage. Considering the difficulties of making such a set, the defects can be understood; however, it might not be a bad idea to listen to the old Weingartner album before making a selection.

### First American Recordings

None of the Mozart organ sonatas has ever been recorded in America. The composer wrote fifteen, all in one movement and each able to fit comfortably on a single disc, some even with repeats. Biggs' realizations of the figured bass seem authentic, and while the music is not Mozart at his greatest, it is worth hearing and owning. We hope that Victor brings out more, and also hope that Biggs rids himself of an occasional tendency to plod where the music sparkles.

The Schubert Sixth Symphony is also a first American recording and, like the Mozart sonatas, is not Schubert at his best. Like most of the London Symphony discs, the recording is excellent except for one section in the first movement, where the engineers conspicuously overmonitored a pianissimo. Beecham has made several cuts in the last movement which do not hurt its gay, slight texture. One notices some strongly Beethovenian features, some enchanting melodies, and altogether too many trite passages. Schubert has plenty of excess padding here. It's all pleasant and naive, but a long distance from his greater music.

### New Shostakovich Set

Not too long ago, Stokowski recorded the Shostakovich Sixth Symphony. As one compares the two versions, more of a fussiness with detail on Stokowski's part is evident, and a greater sweep in Reiner's. The reproduction is about even. This symphony is a case of the composer repeating himself and meandering along with all the superficial attributes of profundity. Some honestly think it a great work; others, this reviewer included, are bored and irritated by what they consider long-winded pretentiousness. The Kabalevsky overture is a fast-moving, genial affair; very Russian and brilliantly orchestrated.

Among the other orchestral discs, Defauw has done a good job with the charming Respighi score, and Ormandy's pressing of the Nutcracker Suite, which must be a few years old, is mechanically the best in the catalogues. Toscanini's affection for Rossini is well known; his recording of the four overtures on vinyl resin (Victor's second acetate set) is superb. The dance from William Tell deserves a solo mention. It is a sheer delight, owns a curious Czech flavor in many sections, and one never would guess Rossini is the composer. The Waldteufel waltz may well be a collector's item some day. Toscanini conducts seriously and methodically, lavishing great pains on the insignificant trifle. The result is much as if a Disney kitten turned to a tiger before your eyes and came at you with a meaningful look.

### Four Concertos

Victor recorded the Beethoven C minor Piano Concerto at an actual performance (on Oct. 29, 1944), as a few coughs make us well aware. The set shows the firm Toscanini hand and the Rubinstein drive. Despite some exaggerations on the pianist's part, it still is the best modern version. Menuhin's performance of the Bruch, on the other hand, does not successfully compete with Milstein's, although the Monteux accompaniment is admirable.

For a concerto as popular as it is, the Schumann has had relatively few recordings. The last, by Myra Hess, suffered from an inferior accompaniment. In the present set, Arrau and Krueger do not get along too well. The accompaniment also is somewhat tentative and at times lacking in finesse, while Arrau has a tendency to make a "vehicle" out of the work. There is little warmth in his playing, and hence no satisfactory version of the concerto as yet in any American catalogue.

Columbia's release with Serkin and Ormandy of Brahms' Second Concerto must bear comparison with the Horowitz-Toscanini. Mechanically it is more mellow, with a bit too much bass but not overcut in the highs. The balance is not as good and many pianistic details lost. Interpretatively there is much difference. H. & T. are more incisive, have more strength; S. & O. are contemplative and show more color and poetry. Toscanini's conception matches Horowitz's perfectly, and the form of the work is more clearly impressed; Serkin, no mean technician himself, keeps pianistic excitement down to a minimum and often shows more smoothness. Because of the difference in approach, one cannot be recommended above the other; both are magnificent in their way and a choice will depend on the listener's taste.

### Landowska Plays Bach

Perhaps the most important artistic release of the year is Landowska's performance of the Goldberg Variations, which can be recommended without a single qualification. Nobody before the public today could match her insight into the music, and her playing is a model of clarity. Victor can be justifiably proud of this set.

Less praiseworthy is the Appassionata, where Rubinstein gives a performance that in this opinion is noisy, overpedalled, and in dubious taste throughout, despite the imposing technique brought to bear.

Mozart's Quintet in C was recorded many years ago by the Pro Arte ensemble, but that set is now out of the catalogue. It is one of the composer's greatest works, with the most wonderful of second movements. This interpretation, as expected, is tops, with only one or two slips in intonation. The Budapest's uniform attack and bowing is illustrated here, and the smoothness of ensemble is unsurpassed by any quartet today.

Levant's superficial piano playing is not helped by recording that is tinny and almost acoustic in nature. The most interesting of the instrumental singles are the Benjamin sketches, ably played by Primrose. Those are first-class lightweight stuff with a juicy piano part. There were extraneous squeaking noises on the B side of the review copy.

### Sopranos

Two previous Winterreise sets have been made by Lehmann. Her singing here is much the same as in the others—a fine flow in the more sustained songs, choppy phrasing in the faster, and a borderline case of overdramatic vocalism. No attempt has been made to keep the songs in their original sequence, which may disturb a purist. All are from the second volume of the cycle: Gefror'ne Tränen, Erstarrung, Irrlicht, Einsamkeit, Der greise Kopf, and Der Leiermann.

The Mozart aria sung by Pons is seldom heard. It is very melodious, typically Mozartean, and the soprano performs with style. She manages the florid passages without trouble, while her voice has a floating, liquid quality that is desirable in music like this.

Maynor's disc is a reissue, originally released in 1941 and still one of the best examples of the Depuis le Jour available anywhere, while Traubel's Liebestod is an example of the singer at her best. The latter disc, like several others released by Columbia, is overcut, and will pose certain mechanical difficulties.

## RECENT DISC RELEASES

### Orchestral

BEETHOVEN: Symphony IX; Philadelphia Orch. dir. Ormandy, with Stella Roman (sop.), Enid Szantho (con.), Frederick Jagel (tenor), Nicola Moscona (bass) and Westminster Choir (dir. John Finley Williamson). Columbia M-MM-591, 8 discs, $8.50.

MOZART: Six Organ Sonatas (K. 144, 244, 245, 278, 328, 336); E. Power Biggs and Arthur Fiedler Sinfonietta, dir. Fiedler. Victor M-1019, 3 discs, $3.50.

RESPIGHI: The Birds; Chicago Sym. Orch. dir. Defauw. Victor SP-14, 2 discs, $2.25.

ROSSINI: Overtures to Barber of Seville, Cenerentola, Gazza Ladra, Signor Bruschino; and Passo a sie (William Tell); NBC Orch. dir. Toscanini. Victor DV-2 (vinyl resin), 4 discs, $8.50.

SCHUBERT: Symphony VI in C; MOZART: Rondo from Eine Kleine Nachtmusik; London Phil. Orch., dir. Beecham. Victor M-DM-1014, 4 discs, $4.50.

SHOSTAKOVICH: Symphony VI, Op. 53; KABALEVSKY: Colas Breugnon Overture; Pittsburgh Sym. Orch., dir. Reiner. Columbia M-MM-585, 5 discs, $5.50.

TCHAIKOWSKY: Nutcracker Suite; Philadelphia Orch., dir. Ormandy. Victor M-DM-1020, 3 discs, $3.50.

WALDTEUFEL: The Skaters' Waltz; NBC Orch. dir. Toscanini. Victor 11-8949, $1.00.

### Concerto

BEETHOVEN: Concerto III in C min., Op. 37; Artur Rubinstein and NBC Orch. dir. Toscanini. Victor M-DM-1016, 4 discs, $4.50.

BRAHMS: Concerto II in B flat, Op. 83; Rudolf Serkin and Philadelphia Orch., dir. Ormandy. Columbia M-MM-584, 6 discs, $6.50.

BRUCH: Concerto I in G min., Op. 28; Yehudi Menuhin and San Francisco Orch., dir. Monteux. Victor M-DM-1023, 3 discs, $3.50.

SCHUMANN: Concerto in A min., Op. 54; Claudio Arrau and Detroit Sym. dir. Kreuger. Victor M-DM-1009, 4 discs, $4.50.

### Instrumental

BACH: Goldberg Variations; Wanda Landowska (harpsichord). Victor DM-1022, 6 discs, $6.50.

BEETHOVEN: Sonata in F min., Op. 57 (Appassionata); Minuet from E flat Sonata, Op. 31, No. 3; Artur Rubinstein. Victor M-DM-1018, 3 discs, $3.50.

BENJAMIN: Jamaica Rumba; Matty Rag; Cookie; From San Domingo; William Primrose (viola) acc. Vladimir Sokoloff. Victor 11-8947, $1.00.

LECUONA: Malagueña; DE FALLA: Fire Dance; Miller's Dance; POULENC: Pastourelle; Mouvements Perpetuels; DEBUSSY: Golliwog's Cake Walk; Maid with the Flaxen Hair; Clair de Lune; ALBENIZ: Tango in D; Oscar Levant (piano). Columbia M-560, 3 discs, $3.50.

MOZART: Quintet in C, K. 515; Budapest Quartet with Milton Katims (viola). Columbia M-MM-586, 4 discs, $4.50.

### Vocal

CHARPENTIER: Depuis le jour (Louise); DEBUSSY: Recitative and Air de Lia (L'Enfant Prodigue); Dorothy Maynor (sop.) and Philadelphia Orch., dir. Ormandy. Victor 17698, $1.00.

MIGNONE: Cantiga de Ninar; NILES (arr.): I Wonder As I Wander; Gladys Swarthout (mezzo-sop.) acc. in former by Lester Hodges (piano) and Lucien Schmit (cello) and in latter by Victor Orch. dir. Jay Blackton. Victor 10-inch 10-1181, 75c.

MOZART: L'Amerò, sarò costante (Il Re Pastore). Lily Pons (sop.) and Columbia Opera Orch. dir. Walter. Columbia 71696-D, $1.00.

PESTALOZZA: Ciribiribin; KREISLER: Old Refrain; Grace Moore (sop.), Victor Orch. and Chorus, dir. Maximilian Pilzer. Victor 10-inch 10-1152, 75c.

SCHUBERT: Songs from Die Winterreise, Vol. II; Lotte Lehmann (sop.) acc. Paul Ulanowsky. Columbia M-587, 3 10-inch discs, $2.75.

WAGNER: Liebestod (Tristan); Helen Traubel (sop.) and N.Y. Phil. Orch., dir. Rodzinski. Columbia 12212-D, $1.00.

# N. Y. Concerts

(*Continued from page* 10)

Chopin and works of Ravel, Liszt and Paganini-Liszt. Technical fluency, a phenomenal range of dynamics and power were exhibited. Most outstanding were the comprehension and insight apparent in her exposition. It was not to be expected that she would realize all the potentialities of the Beethoven score, but she showed unfailing good taste and delicacy of perception throughout. Miss Zaremba made so vivid and favorable an impression at this stage of her development that her debut may be viewed as the beginning of a notable career. D. B.

**Singher in Song Program**

Martial Singher in his Town Hall recital on Nov. 25 reached the apex of his offerings with a group of French songs, compositions of Fauré, Milhaud and Maurice Jaubert, the latter killed in action in June, 1940. The way he projected these works was an example not only of superb musicianship and exquisite vocal production, but also a moving tribute to the spirit of French art-song. In his classical numbers, arias by Carissimi, Caccini, Gluck and Handel he gave the gist of their musical content with perfect taste. In the group of Schubert his diction and dramatic poise were especially praiseworthy. From the French group, Adieu by Fauré and the Berceuse from the Chants hébraiques by Milhaud were remarkable for the delicacy of their production. The aria from Boris Godounoff needs a darker and more dramatic voice, but the spirit of the work was evident. The large audience demanded many encores. H. W. L.

A piano program of the Bach's Partita in D, No. 4, the Schumann Sonata in F sharp minor, op. 11, and Debussy's Preludes (Book I) was given by Gerald Tracy at Town Hall on Nov. 25. Mr. Tracy is a serious, conscientious artist, whose playing is meticulous and scholarly. His effects are intellectual rather than poetic, his readings well thought out and carefully executed. D. B.

**New Friends List Altered**

The New Friends of Music in their concert at Town Hall, on Nov. 25, presented the Budapest Quartet, Milton Katims, viola, and Daniel Saidenberg, cello. The program included the Haydn Quartet in D, Op. 64, No. 5; Beethoven's Quartet in E minor; and Brahms' Sextet in G, Op. 36. Because of the sudden indisposition of one of the members of the vocal quartet that was scheduled to sing the Liebeslieder Waltzes by Brahms, the program was hastily changed and an evening of solid chamber music was the result. All of the works are staples of the repertoire, and all were played with the finesse and workmanship that the Budapest Quartet brings to all of its renditions. Katims and Saidenberg blended well into the ensemble, and the early, by no means strong, Brahms' work was set forth with authority. H. C. S.

Dock Snellings, baritone, sang at Carnegie Hall, Nov. 25. In a program of diversified scope, the baritone featured early Italian airs, a recitative and aria from Handel's Messiah, a Schubert group and a selection from Prince Igor by Borodin. The latter half offered songs by Quilter, Rachmaninoff and Doda (lyrics of the last number by Sigmund Spaeth). Several spirituals completed the list. The singer was to be commended for his musicianship, the careful study exemplified and for his choice of song material. Harlie Wilson was the accompanist and the assisting artist was Neil O'Jon, pianist, who played the Schumann Carnaval and three Chopin compositions. M. C.

Pearl Percival, soprano, was heard at Times Hall, Nov. 25. The first half of the printed list offered Susanna's aria from Mozart's Marriage of Figaro, a Handel Acis and Galatea air, four Schubert songs and Mimi's first act narrative from Puccini's La Boheme. A mixed group of English compositions by Tipton, Rubinstein, Spohr, Watts and three Spirituals concluded a pleasant program. Miss Percival has a clear voice with potentialities of warmth and sweetness in quality not yet completely realized. She indicated an instinctive feeling for style and word meaning. Emotionally the German songs do not suit her as well as the apparently divergent Mozart and the Wintter Watts selections. The Lawrence song, Let Us Break Bread Together, was especially delightful. The soprano's pleasing stage appearance is an asset. Martin Rich was at the piano as accompanist. M. C.

**Bach Circle and Anne Brown**

The Bach Circle opened its ninth season at Town Hall on Nov. 26. The program was one of noble music nobly played. Starting with two seldom-programmed Mozart arrangements of Bach fugues, it continued with three soprano arias by the latter sung by Anne Brown (two from the cantatas and one from Phoebus and Pan), and, finally, his Musical Offering. Yella Pessl officiated at the harpsichord, and participating instrumentalists were William Kroll and Louis Graeler, violins, Jascha Veissi, viola, Milton Lake, cello, Lois Wann, oboe, Engelbert Brenner, English horn, James Dickie, bassoon, and John Wummer, flute. Much interest centered on Anne Brown, who was making her first Town Hall appearance. While her interpretations were self-effacing and musically intelligent, yet at times there was a lack of volume, and the focus was unsteady. Perhaps she was nervous; her last aria gave indications that she could do better. The great Musical Offering showed instrumental work of a high order, and an unusually attentive audience raptly followed the contrapuntal weavings. H. C. S.

**Hazel Scott at Carnegie**

Hazel Scott's spectacular and controversial piano gifts were set forth for a Carnegie Hall audience on Nov. 26 in a versatile program beginning with her own Passion Suite depicting the last days of the life of Christ, woven around Negro spirituals; Scarlatti, Bach, Bach-Saint-Saens, Chopin, Rachmaninoff, Ravel and De Falla works. The second part, labeled "Modern," brought Swinging the Classics (Bach, Liszt and Chopin), her own A Tale of Four Cities—Boogie Woogie (New Orleans, Kansas City, Chicago and New York) and an instrumental trio (Wilmore "Slick" Jones, drums; Edgar Brown, double-bass; Eugene Cedric, tenor saxophone and clarinet) in improvisations, and Miss Scott in a medley based on music of Gershwin and Kern. The artist's talents are individual and striking. She has the power of compelling attention to every note. More at home in the less conventional numbers, she did a good job on the serious scores, too. Her audience applauded her zealously both as performer and composer. D. B.

**Schmitz Premieres Thomson Etudes**

In his recital at Carnegie Hall on Nov. 27, E. Robert Schmitz, the well-known French pianist, gave the first performance anywhere of Virgil Thomson's Ten Etudes for piano. Each of the Etudes not only possesses a special technical problem but also a programmatic aspect, as indicated by such titles as: For the Weaker Finger (Music Box Lullaby), The Tenor Lead (Madrigal), The Oscillating Arm (Spinning Song), The Ragtime Bass, etc. As a whole, the pieces are attractive and often witty. They were received well by the audience, which feted the composer and his interpreter. The first group of the concert contained Prelude and Fugue in G minor (Well-tempered Clavichord) by Bach and the same composer's Prelude and Fugue in G minor in the transcription by Liszt, the latter played by Schmitz with a majestic sweep. Less fortunate was his reading of Chopin's Sonata. The closing numbers were Twelve Preludes (Book I) of Debussy, which Mr. Schmitz played with great sovereignty and familiarity with the subject. He added numerous encores. H. W. L.

(*Continued on page* 21)


**WERNER GEBAUER**

**VIOLINIST**

*Latest Recital Reviews:*

**"An Unusual Program by Werner Gebauer**

Werner Gebauer, violinist who came to this country from Europe in 1938, played an unusual and attractive program in his recital at Town Hall last night. The list included two first performances—Mr. Gebauer's own "Variations after Josef Joachim" and a Sonatina by George Antheil—William Walton's B minor Concerto, Chaconne for Solo Violin by Bach, and works by Schumann and Sarasate, with a Chopin Nocturne (Opus 27, No. 2) arranged by Wilhelmj.

Mr. Gebauer disclosed an admirable tone, virile and firm . . . a commendable technique and sound musicianship in his interpretations. Intensity of temperament, with poetic feeling, led to readings of individuality and charm, notably in the Bach Chaconne and the Schumann C-major Fantasie, Opus 131.

The Walton Concerto, which has a good deal to say and says it very well, makes extensive demands on the violinist's technique, and these Mr. Gebauer met with marked success.

Mr. Gebauer's Joachim Variations, written in the modern style, revealed originality and genuine beauty. Antheil's work, drawing heavily on the player's technical resource, was not impressive as a composition. Sound and fury, signifying little, made up the opening Allegro, while the closing Allegro vivace, suggesting popular tunes, also was of little consequence. The middle Andante sostenuto was the best of the three movements, with an attractive melodic character.

Paul Ulanowsky was at the piano."—*New York Times*, Dec. 2, 1945

**"Violinist Offers Antheil's Sonatina for First Time**

Werner Gebauer, young violinist, made his debut in Berlin at the age of thirteen. . . . Mr. Gebauer is a most talented musician and merits a much larger public. His manner is intense, concentrated and excitable, but his playing is never erratic. Technically he is first-rate; his tone was sizable and notably suave in the lower register, and his bowing was of a sure-fire certitude. George Antheil furnished Mr. Gebauer with a Sonatina for violin and piano which was given its first performance during the latter part of the recital . . . an abundance of amusing and fresh musical ideas.

When efficient execution is offered in conjunction with intelligent program-making the result is doubly enjoyable. Mr. Gebauer began his evening unconventionally with a piano version of the Walton B minor concerto, flying through its eccentric and frenzied episodes with energy. On the heels of this came a brilliant and sonorously varied reading of the Bach Chaconne for violin alone, following which the artist presented his own variations after Josef Joachim. This last turned out to be a longish virtuoso number; it began in sophisticated vein, but soon proved to have expended its best ideas in the early variations."—*N. Y. Herald Tribune*, Dec. 2, 1945

**"Recital Given by Gebauer Wins Praise**

Werner Gebauer, recent concertmaster of the National Symphony Orchestra, gave a rewarding recital in Phillips Memorial Gallery with Paul Ulanovski as his associate pianist. On the program were two first performances, one of Gebauer's own variations "After Josef Joachim" and the other of a Sonatina by the irrepressible George Antheil.

Other works listed were Ysaye's as yet unpublished reconstruction of a quaint and courteous eighteenth century sonata by Francesco Geminiani, Kreisler's edition of the Schumann Fantasia in C major, Op. 131; the Bach Chaconne, Wilhelmj's transcription of Chopin's D flat major Nocturne, and Sarasate's fantasia on themes from "Carmen."

Gebauer's composition is of exceeding interest both in its ingenuity and its experimental nature as a one-movement duo-concerto for piano and violin. Its complexity is such that at times two sets of variations, one for each instrument, are in simultaneous evolution, and its difficulties are for virtuosi only. Fundamentally poetic beneath the intricate patterns, it has a continual glow of fancy, and its essential musicality is artistically valid. Antheil's sonatina is one that violinists in general should like, for it is at once a show-piece and an engaging whimsy. It is permeated with humor that is often ironic in pastiches of romanticism, and the last movement has a jolly tune contagiously rhythmic.

His ripe-toned Matteo Gofriller violin was handled masterfully, and showed to great advantage in his imaginative reading of the Bach Chaconne which sounded like a deeply felt improvisation."—*Washington Post*, Nov. 21, 1945

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# BOSTON: A Gallic Interval

By JULES WOLFFERS

BOSTON.—The distinguished French conductor Paul Paray was the season's first guest leader of the Boston Symphony in its 7th and 8th pair of programs. According to John N. Burk's program notes, Mr. Paray resigned as conductor of the Concerts Colonne in Paris rather than to submit to German instructions. He refused to conduct the Monte Carlo orchestra for the same reason when the Nazis took over the resort. When the Germans were defeated he resumed his post with the Colonne Concerts. Mr. Paray had previously conducted in New York at a Lewissohn Stadium concert in 1939.

In addition to this staunch anti-fascist background, it is pleasant to be able to record that Mr. Parnay is an exceptional conductor. He typifies all that is best in the French school of conducting—clarity, finish, order, logic and expressiveness.

As might be expected, most of the music was French. His first concert included the Franck Symphony; the Suite from Fauré's incidental music to Maeterlinck's Pélléas et Mélisande; Ravel's La Valse; Debussy's Afternoon of a Faun; and The Sorcerer's Apprentice by Dukas. This varied list was done in fine style and with admirable sense of proportion.

The following week Mr. Paray's interpretation of Beethoven's Fifth disclosed a conductor who knows and understands Beethoven, a virtue not always to be found in his compatriots. For this program Mischa Elman was soloist in the Tchaikovsky Violin Concerto. While the soloist's conception of the still-debatable work was a little on the deliberate side, his rich tone and fluent violinism drew a cordial reception from the audiences.

Mr. Paray closed with the Ravel Pavane and the Chabrier-Mottl Bourrée Fantasque. Audience and orchestra joined in a whole-hearted *"au revoir"* which must have convinced the conductor that both he and his work are greatly esteemed here.

### Fauré Festival at Harvard

Things musical always do come in bunches. The fortnight's emphasis on matters French was further emphasized when Harvard University sponsored a Fauré festival in celebration of the 100th anniversary of that composer's birth. With Nadia Boulanger taking an extremely active part in all proceedings, music from Pélléas and Mélisande, Promethée, and Shylock, and a complete performance of the Requiem were given. Two programs of chamber music and the song cycles Cinq Melodies de Venise and La Bonne Chanson were also heard. A concert performance of the opera Pénélope was presented with soloists, chorus, orchestra and narrator. High praise must go to all participants and to the sponsoring parties for the devotion, enthusiasm, skill and good taste which marked the whole festival. There is little doubt that Boston's musical public is decidedly more Fauré-conscious as a result.

**LEONORA CORONA AND DR. ERNST KNOCH**

**rehearsing for the performance of Tristan and Isolde. The diva was heard in the role during the recent Boston and Baltimore seasons of the Boston Grand Opera Company.**

In the recital calendar, the appearance here of the cellist Joseph Schuster proved to be a brilliant and exciting event. With the excellent pianistic assistance of Hellmut Baerwald, the recitalist traversed a varied and well-chosen list in thoroughly artistic fashion. The audience would not let him go until he gave encore after encore. Mr. Schuster in addition to his solid musicianly virtues, has that rare knack for making everything he does on the platform interesting and compellinug.

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### Birmingham Music Club Series Draws 5,000

BIRMINGHAM, ALA.—The Birmingham Music Club's Artist Concerts have been splendidly attended so far this season. The opening attraction, Charles L. Wagner's Opera Company in Verdi's Rigoletto, drew an audience of over 5,000. Fritz Kreisler came next, attracting enthusiastic listeners numbering fully 5,000, and the Pittsburgh Symphony Orchestra, Fritz Reiner conducting, had as many. This was the first visit of the Pittsburgh Symphony to Birmingham, and so delighted were the people with its performance that requests have poured in for a return engagement here next year.

The Music Club is celebrating its 40th anniversary this season, opening with a banquet attended by many prominent people in the music world. In the addresses on this occasion it was pointed out that the Club had not only brought the finest music and greatest artists to Birmingham, but had done much altruistic work and contributed largely to war drives.

The Music Department of the Birmingham Public Schools presented its annual Music Festival under the direction of Reuben Martinson, Supervisor, featuring orchestral, band, and choral music. More than 2,000 students were heard in a program that revealed their excellent accomplishments.

The Junior Musicians Club of the Bush Hills Senior Music Club, presented Robert Whittington, son of Mr. and Mrs. Dorsey Whittington, in piano recital. The nine-year-old pianist displayed excellent musicianship in a difficult program including a Haydn Sonata and numbers by Beethoven, Chopin, Brahms, and Debussy.

Beth Ferguson, composer-pianist, member of the faculty of the Birmingham College of Music, was presented in a piano recital before a capacity audience at the college. She played with a high degree of artistry a program selected from Schumann, Listz, Chopin, Rachmaninoff, and Griffes.

ALICE GRAHAM.

# Touring the Iron Range Country Found "Rugged But Rewarding"

"Rugged—but rewarding," is Leona Flood's description of a fall tour that involved playing 15 concerts in 18 days. The scene of this crowded itinerary was the new concert course sponsored by the University of Minnesota in northern Minnesota (the Iron Range country) and the Dakotas.

"I didn't know I *could* play that often in so short a time," said the violinist, who returned to New York hale and hearty from those chilly regions, and ready for another tour immediately after in the Southwest. "In many cases it was a new territory for serious music, a real challenge for the artist.

### Program-Making Problems

"One burning question was—to give or not to give a lighter program than I would have played in New York or Boston or Minneapolis. Well—I chose just what I might have listed in a Town Hall recital—a group of Bach and the older composers, the Mendelssohn concerto, Brahms, Paganini, Sarasate, Debussy, Ravel numbers. And audience response proved that I had made the right choice. People who go to concerts, whether it is their first or 100th attendance, want the best, I believe, and can detect and rightly resent any 'playing down.'

"The cities I visited are wealthy and very civic-minded—as witness the large and beautiful auditoriums they have built. They want good entertainment for themselves and their children."

The University of Minnesota has forwarded to Miss Flood reports on her tour from a number of these towns. The notation read, "delighted," "highly successful concert;" a telegraphed comment, "tops, to say the least;" answering the question, "would a return engagement be acceptable?" the reply is, "it would draw a capacity audience." "Program" is described as "just right."

It is this last commendation—the "rightness" of her program—that Miss Flood dwells on. "The one or two times I made it lighter, I felt I hadn't given full value," she said. "Several places, where I discussed my serious list with the committee before going on, I offered to shorten it if it seemed advisable. It never was. Enthusiasm held up through the 'heaviest' numbers."

### Re. Time and Tide

The time element was the only factor that brought near-crises. The University made out Miss Flood's itinerary, sometimes with only a few minutes between the end of the concert and the departure of the last bus for the night. Along with this, heavily underscored, was the hint, "Never appear rushed!" This took a little doing, when there was a reception after the concert, in one town especially, where the bus left very soon after the program ended. However, Miss Flood played her encores, changed her dress, packed, went to the reception—and made the bus by a split second.

"I didn't 'appear rushed,' either," she contends, "unless you count standing in the reception line with one storm boot on and the other tucked under my arm."

**LEONA FLOOD**

**with "Minnie Poo," her auburn-haired mascot, who made herself part of the Flood *entourage* on a recent tour by following the violinist determinedly for six blocks one snowy night. "She adopted me firmly" is the way Miss Flood tells it.**


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# N. Y. Concerts

(*Continued from page* 19)

**Dutch Soprano Appears**

Cote Vandermark, soprano, appeared at Town Hall, Nov. 27. The singer's program was presented in four divisions: lieder of Schubert; Brahms; French songs by Duparc; and a final group combining two Dutch compositions (first time in America) by Veermolen and English selections of Quilter. As in her previous Town Hall recital in 1940, the Dutch soprano displayed a voice of naturally warm, rich quality skillfully controlled. When she restricted herself to a middle and medium-low tessitura, the vocal work was excellent. The higher ranges of the soprano field found the singer less at ease and less delightful to her hearers. Miss Vandermark's sense of interpretative values is to be commended, as are her clear diction and good phrasing. Frederick Kitzinger was the accompanist. M. C.

**Naumburg Prizewinner Heard**

Paula Lenchner, soprano, winner of the Naumburg Foundation Prize, presented a Town Hall recital on Nov. 27. Her program leaned generously toward lieder, containing five songs by Brahms and five by Schubert. Other selections were by Durante, Purcell, J. W. Franck, Granados, Nordoff and Babin. Miss Lenchner has talent aplenty. Her voice is unusually rich and full and has an attractive, dark color in the lower register. Her high notes are generally secure and strong. Interpretatively, she showed keen comprehension of the music. Her version of Schubert's Haidenröslein was delicious. At times her diction was not too good, despite the obvious care she took with it. Coenraad V. Bos was at the piano. H. C. S.

**Miklos Schwalb Plays**

Miklos Schwalb, pianist, in his Carnegie Hall recital on Nov. 28, showed that he has excellent fingers and the ability to cope with technical problems without difficulties. His rendition of Liszt's Fantasia and Fugue on the name B-A-C-H was an appropriate object in which to exhibit his pyrotechnics. But when it came to projecting music which relies more upon its musical content than upon digital dexterity, he was less fortunate. Beethoven's Sonata in F sharp, Op. 78 and Franck's Prelude, Aria and Finale were often blurred in details due to an extensive use of the pedal and an unnecessary tendency to speed the tempi. Smaller pieces by Brahms and Chopin and Two Rumanian Dances by Bartók completed the program, warmly applauded by the audience. H. W. L.

**Eunice Podis in Recital**

Eunice Podis, the winner of the national prize of the National Federation of Music Clubs, gave a Town Hall recital under the auspices of the Town Hall Music Committee on Nov. 28. Miss Podis, a pupil of Beryl Rubinstein, who came from Cleveland for the event, is exceptionally gifted. She revealed an enviable subjective approach in her playing while at the same time showing utmost respect for the music. With the exception of a slight tendency to rush and overpedal some technical passages, as in the Chopin G minor Ballade, the young pianist has no ineradicable faults and is well on her way to bigger things. The Beethoven F minor Sonata, Op. 57, and pieces by Griffes, Shostakovitch, and Stravinsky supplemented a Chopin group. The encores, too, were mostly Chopin. R. K.

**Alton Jones' Pianism**

Alton Jones, pianist, in recital at Town Hall on Nov. 28, gave a pleasing program of Frescobaldi, Beethoven, Bloch, Ireland, Poulenc, Chopin and Rachmaninoff. The artist lived up to his reputation as a musically satisfying pianist and a technician of deft, forthright execution. His tone is warm and secure, his sense of style unfailing. He was particularly felicitous in the Chopin numbers. A large audience was on hand.

In the Beethoven, while his conception of the work was artistic, it was not always carried out. Too much pedaling marred tonal outlines occasionally. However, the innate poetry of the score and the pianist's matured and mellowed expressive powers in general were in accord, with a resultant enjoyable performance. D. B.

The Euffa Singers, Henry Euffa, director, appeared at Times Hall, Nov. 28. This interesting ensemble of 17 women's voices was heard in a varied program of classic and folk-tune numbers ranging from the opening Noble Cain and Mozart combination through Bach, the Russians, French and German songs and the splendid arrangements of the American folk singer Tom Scott, guest-conductor for his own Let My People Go. Attacks were clean cut, intonation was, for the most part, secure and the conductor was able to draw out long-sustained legato. Soloists were Angela Spadoni, lyric-soprano; Ann Forray, mezzo-soprano; and Margaret Phillips, contralto, with Robin Cohen as accompanist. Guest soloist was Victoria Danin, pianist, who offered solos. M. C.

**Janet Fairbank in N. Y. Recital**

The American soprano, Janet Fairbank, who has been appearing during the past few years specializing in contemporary songs, gave her annual recital in Carnegie Chamber Hall on Nov. 29. Works by Ernst Bacon, William Bergsma, Poulenc, Herbert Elwell, Julian Gardiner, John Duke, John Edmunds, Charles Naginski, and Mrs. H. H. A. Beach, the latter in memoriam, were listed. In addition to Miss Fairbank's excellent interpretations she was in especially fine voice on this occasion. The songs that won the greatest favor were Six Songs of a Lonesome People by Bacon, which had to be repeated; Tel Jour, Telle Nuit by Poulenc and The Isle of Portland by John Edmunds. Henry Jackson, pianist, played the difficult assignment with commendable ease. N. L.

**Benno Rabinof's Violin List**

Benno Rabinof at Carnegie Hall, Nov. 30, presented a violin recital of first magnitude. Opening his program with the Beethoven Sonata, Opus 30, No. 3, his performance invested this work with profound insight, sensitive temperament and masterly execution. He next played the Wieniawski D minor Concerto, Opus 22, with consummate skill which did not obviate the lyric feeling. An unaccompanied Bach Sonata G minor, followed and was played with tone magnificent in volume as well as quality, with a majesty of concept that was memorable. The other contributions to the program were Goyescas Intermezzo (Granados-Pilzer) and Sarasate-Rabinof The Song of the Nightingale, both New York premieres; Russell Bennett's Hexapoda, five exceeding clever modernisms, with the composer at the keyboard, and the Paganini-Kreisler Witches Dance. Artur Balsam at the piano was a most expert and visioned collaborator. T. P.

**Schneider and Kirkpatrick in Novelties**

Alexander Schneider, violinist, and Ralph Kirkpatrick, harpsichordist, proved to be a master team in their recital in Town Hall on Nov. 30. The program was ingeniously built up to a climax in Mozart's B flat major sonata (K. 378). The artists opened the evening with Mozart's C major sonata (K. 296)—one of the so-called Mannheim sonatas, the one with the lovely Andante sostenuto the theme of which Mozart took from an aria by J. C. Bach, and dedicated to Mlle. Serrarius—and they played it in excellent style. The balance between both instruments was achieved most perfectly.

(*Continued on page* 29)


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# LOS ANGELES: Concert Roster Swells

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

Lovers of orchestra music had a pleasantly busy fortnight as the three local symphony orchestras presented three well played and programmatically interesting concerts, two each by the Philharmonic and Janssen orchestras, one by the Santa Monica Civic Symphony.

The Janssen Symphony Orchestra, under the skillful baton of its founder and musical director, Werner Janssen, opened its season in the Wilshire Ebell Theater on Nov. 18, and began as well a festival of Sibelius symphonies, commemorating the Finnish master's 80th birthday. Janssen gave the First Symphony a signally beautiful presentation, limning its strong lines with virile power, and making much of its songful powers. It was preceded by an admirable reading of Beethoven's Egmont Overture.

**Bible Text Set by Six Composers**

A particularly interesting world premiere was that of Genesis, an endeavor to set the highlights of the first book of the Bible with music by Arnold Schoenberg, Nathaniel Shilkret, Alexandre Tansman, Darius Milhaud, Mario Castelnuovo-Tedesco, Ernst Toch and Igor Stravinsky. The words were declaimed by Edward Arnold, and the orchestra was reinforced by a chorus, trained by Hugo Strelitzer. The concept was Shilkret's, who wrote Adam and Eve, and commissioned the other episodes by his colleagues.

The result was incongruous chiefly because of the disparity between the naive words and the sophisticated music. Though the composers worked entirely independently, their scores possessed such a remarkable similarity that the whole might have been the work of one man. Yet it gave the impression throughout of facile film background music, technically masterful and obviously sincere, but lacking vital spark. Janssen gave it a superbly polished performance, and recorded it for Victor a few days later.

The second Janssen concert, equally well executed, was on Dec. 2, and centered around the Sibelius Second Symphony. Always at his best in Sibelius music, Janssen conveyed the work's breadth and nobility in stirring fashion, with the richness of the string tone especially enjoyable. Young Leon Fleisher made his first local appearance as piano soloist in the Liszt Second (A Major) Piano Concerto, displaying a commendable mixture of virtuosity and songful tone.

Another "first" was that of Mildred Couper's Variations on The Irish Washerwoman, which proved equally deft in development and instrumentation. Janssen showed his orchestra to advantage in the bravura of Casella's Italia Rhapsody and in the Prelude to Wagner's opera, Lohengrin.

**Wallenstein Leads Verdi Requiem**

For his Thanksgiving program for the Philharmonic Orchestra, in the Philharmonic Auditorium, Nov. 22, Alfred Wallenstein chose Verdi's Manzoni Requiem, and gave it an electrifying presentation. Rose Bampton, Eula Beal, Frederick Jagel and Douglas Beattie formed the solo quartet, aided by the Occidental College Choir, directed by Howard Swan.

In both this and the following concert, on Nov. 29, Wallenstein again demonstrated that he has brought the orchestra to the highest stage of perfection it has yet attained. Dynamics were exquisitely shaded and phrasing was immaculate.

The latter event had Egon Petri for soloist in the Liszt Second (A Major) Concerto (done by Fleischer a few days later). Petri's reading was strong, superbly polished and artistically coherent.

Novelty was a first performance of William Schuman's Undertow, arranged from a ballet score. The music is an effort to deal with a psychopathic aspect, and necessarily includes some intentionally ugly facets. It showed a great deal of skill worthy of a better theme.

Shostakovich's Sixth Symphony again showed how highly the Soviet composer is over-rated; it is facile music, decidedly lacking in originality, principally interesting because of the composer's propaganda buildup. Weber's Overture, The Ruler of the Spirits, proved an innocuous curtain-raiser. In conclusion was Enesco's first Roumanian Rhapsody which Wallenstein's skillful conducting made appear better than its actual musical content.

**Santa Monica Orchestra**

The second concert of the Santa Monica Civic Symphony Orchestra in the suburban beach city was a triumph for Conductor Jacques Rachmilovich, who has contrived to make a first class orchestra grow where none grew before. He has achieved an excellent ensemble, with secure attacks and appealing overall tone, with which he proffered authoritative and effectively delivered interpretations.

Soloist Louis Kaufman won a vociferous ovation for a magnificent performance of the Beethoven Violin Concerto. His tone sang with lovely tenderness, especially in the second movement, while his delivery held the apparent simplicity that can be achieved only by a master of the instrument. The reading came from the heart, even the virtuoso Kreisler cadenzas glowing with an inner light.

Rachmilovich set a gay mood in Rossini's Overture to The Barber of Seville, and continued it delightfully in Prokofieff's merry Classical Symphony. He attained a fine clarity in Milhaud's polytonal Suite Provençale, and made a rousing climax with McDonald's Rhumba, from the Rhumba Symphony.

**Ballet Russe Series**

The Ballet Russe de Monte Carlo opened its local season on Nov. 30 in the Philharmonic Auditorium. Undisputed stars were the exquisite Alexandra Danilova and the lithe, versatile Frederic Franklin. The latter also doubled as *Maitre de ballet*, and has a firm and knowing hand in that capacity, to judge by the ensemble's improvement over last season.

The well varied novelties proved attractive. Frankie and Johnny proved a delightful burlesque, with entertaining choreography by Ruth Page and Bentley Stone to a jolly score by Jerome Moross, utilizing the old bar-room song. Composer Igor Stravinsky was in the audience to view Todd Bolender's intriguing, stylistic Comedia Balletica to his Pulcinella (Pergolesi) Suite. Balanchine's Mozartiana was an interpretation in motion of the Tchaikovsky music.

Rapidly rising to star status are Maria Tallchief, Nathalie Krassovska, Dorothy Etheridge, Marie-Jeanne, Ruthanna Boris, Leon Danielian and Herbert Bliss. Favorites in the repertory included Le Beau Danube, L'Après-midi d'un Faune, Coppelia, Rodeo, Les Sylphides, Scheherazade, The Snow Maiden, and The Nutcracker.

**Recital and Chamber Events**

Todd Duncan's first appearance here in concert, in the Philharmonic Auditorium, Nov. 25, revealed an excellent, well-handled voice, an engaging stage personality and admirable musicianship. His enunciation was a joy to hear. His opening Handel and Legrenzi items were securely phrased, a Schubert group was artistically delivered, as were Rachmaninoff and Moussorgsky songs and the omni-present Largo al Factotum. To top these were Wendt's Dancers, Come up! a group of spirituals and items from Porgy and Bess. William Allen gave sound pianistic support from memory.

The Compinsky Trio, separated by war, came together again for a fine performance in the Philharmonic Auditorium Nov. 21, and revealed their beautiful ensemble unmarred. Their reading of Rachmaninoff's Trio Elegaique was lovely. First hearing here of Shostakovich's E-minor Trio showed nothing to get excited about beyond the playing of Sara, Manuel and Alec. Bach, Gershwin and Victor Young items completed the program.

Maggie Teyte's recital on Nov. 24 drew a packed house to the Philharmonic Auditorium and warm plaudits for the singer's artistic delivery, especially of her Debussy songs.

•

Miklos Rozsa has contrived a splendid score for the Paramount film, The Lost Weekend. He has made clever use of the theremin in episodes suggesting inner voices, and has gained some startling effects by purely legitimate musical means. The composer also is to address the Western California Educators Conference on "The Evolution of Film Music."

•

Original music by Walter Scharf, Republic's director of music, will be heard on the Standard Oil's Christmas symphony program broadcast, Dec. 23. The music selected is Scharf's Scrooge Sequence, composed for Republic's film, The Cheaters.


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# San Francisco Music Lovers Hail Symphony and Recitals

By EDWIN J. SIMON

SAN FRANCISCO.—During November, the San Francisco Opera Company went on its annual tour of Southern California, and the local musical season settled down to a full schedule. Three major series of concerts and recitals got off to a fine start.

The most important of these is the regular series of the San Francisco Symphony Orchestra, with Pierre Monteux again conducting. These concerts have been the fulcrum of San Francisco's musical life for more than a quarter of a century. At its opening concert, the orchestra showed its form with magnificent performances of Richard Strauss's Ein Heldenleben and Sibelius's Second Symphony. The latter was performed in honor of the Finnish composer's 80th birthday.

The series of the Concert Division of the San Francisco Opera Association presented a two-week season of the Ballet Russe de Monte Carlo. This excellent organization played a few novelties, but restricted its repertoire for the most part to ballets which had been presented here many times before. Among the novelties were Grand Adagio and Concerto Rococo. The concerto in question is the D minor clavier concerto of Bach, and the unusual ballet set to it was an instant success.

### Concert Series Open

The third major concert series to open—it was the first one chronologically, but the newest in local tradition—is called Larry Allen, Inc., which is a new name for California Concerts. It has booked a whole series of headliners which began with the Don Cossack Choir. Later in the same week came Joseph Szigeti, whose programs made no concessions to popular taste. The rarely heard Debussy Sonata, reintroduced, and a Suite Italienne of Stravinsky, based on themes of Pergolesi, were unusual highlights of this fine recital.

Then came Maggie Teyte, who, for the past few years, has been entertaining troops stationed in England, both British and American. She was persuaded to change her program of standard works to one of the French songs for which she is noted. This was all to the good, and she proved that she is unrivalled in the interpretation of Debussy songs.

Lotte Lehmann sang later in the month with a lieder recital, and this was a really outstanding event. She managed to make even the least important of her selections seem perfection itself.

There were a few other musical events in November, some of which deserve mention. First was a piano recital by Janet Graham. Her fine playing of some Beethoven sonatas showed that she had absorbed much from her teacher, Artur Schnabel. Then there was an interesting recital of Creole folk music, sponsored by the San Francisco Fellowship Church, an inter-racial group.

And finally, there was the opening concert of the Oakland Symphony Orchestra, directed by Orley See, which contributed the first local performance of Harl MacDonald's Concerto for two pianos. Wanda Krasoff and Margaret Howard were at the pianos, and they did a fine job with this interesting work.

Dr. Warren D. Allen, of Stanford University, has been appointed music critic for The Argonaut, San Francisco weekly. He succeeds Ashley Pettis, who has accepted a musical post in New York.

NANCY NESS,
**Norwegian soprano, in Toledo, O., after she sang recently for the National War Fund. Miss Ness has been appearing throughout the country for this organization, for the Victory Bond Drive, the Veterans' Hospitals and USO, and twice has received citations.**

## Toledo Welcomes Touring Attractions

TOLEDO, OHIO.—The Peristyle musical season began with a Charles L. Wagner performance of Verdi's Rigoletto. Mr. Wagner has won the confidence of the management as well as that of the public since for three or four seasons this distinction has been given to him. There was an excellent orchestra of 28 musicians under the able Paul Breisach. Of the principals, the palm goes to the comely Jean Dickenson as Gilda, who not only sang but looked well. As Maddalena, Mona Bradford, contralto, was most acceptable especially in the quartet. Anthony Marlowe, as the Duke, showed good voice and stage presence. As Rigoletto, Rocco Pandiscio sang well and was at ease in the part. A small but graceful ballet added color.

The second concert of the series was given by the Cleveland Orchestra under Erich Leinsdorf, who has resumed this post after his return from the wars. The program opened with a performance of the Mozart Symphony No. 39 in E flat major, which demonstrated a fine attack and balance.

The first hearing in this city of Aaron Copland's Suite from the ballet, Appalachian Spring, while extremely modern, seemed to be appreciated by the audience. The concert closed with a stirring reading of the Brahms Fourth Symphony.

A. McL. T.

## Ann Arbor Choral Union Series Applauded

ANN ARBOR, MICH.—The Choral Union season opened with a great burst of enthusiasm. Paul Robeson, basso, was the superb soloist. Lawrence Brown, accompanist, and William Schatzkamer, pianist, in two solo groups, made definite contributions. The appreciation of the huge audience resulted in a generous program.

The Cleveland Orchestra, Erich Leinsdorf, conducting, was the second attraction in this course. The longer this aggregation of artists comes to Ann Arbor the deeper is the impression it makes. It was a distinct pleasure to welcome Leinsdorf to the podium after his period in the armed forces. The Seventh Symphony by Bruckner was performed magnificently. The second half brought Copland's Suite from the ballet Appalachian Spring and Ravel's Bolero. Leinsdorf added to the program the Tales of Vienna Woods waltz by Johann Strauss.

Alexander Uninsky, Russian pianist, made his first appearance in Ann Arbor in a piano recital which was well received by a large audience. The first half of the program was composed of sonatas, three by Scarlatti, one by Beethoven and Prokofieff each. The second part was given over to compositions by Chopin, Debussy and Liszt, in which the artist showed high accomplishment.

A. McL. T.

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# CHICAGO: Chorus Feted

By ELSA BOROWSKI

CHICAGO.—The Apollo Musical Club, Chicago's oldest choral group, will celebrate its 75th anniversary during 1946-47, with a festival of four concerts instead of the usual two. Founded in 1872, with Silas G. Pratt as conductor, it began as a male choir, but soon found a "female auxiliary" organization a necessary adjunct in the provision of the larger choral works.

As early as 1874 an ambitious performance of Schumann's Paradise and the Peri was given. Such was the success of this venture that the choir found itself committed thereafter to oratorio instead of to the part-songs which were its original modest intention. A formidable list of the oratorio repertory has been presented in the intervening years, with a Christmas performance of the Messiah as the chief staple. Edgar Nelson, who has directed the chorus (now 220 strong) for the last 15 years, makes a partial announcement of next season's plans. Besides the holiday Messiah, Bach's B minor Mass will be produced and one of the two remaining concerts will be devoted to the American composer. Outstanding soloists will be engaged and the public may well anticipate the festival which promises to be a fitting climax to the Apollo Club's many years of faithful endeavor.

**Symphony in Prokofieff Novelty**

The eighth pair of Thursday-Friday concerts given by the Chicago Symphony Orchestra, with Désiré Defauw conducting, brought Raya Garbousova, cellist, as soloist. Miss Garbousova elected to be heard in Haydn's Concerto, which was not a completely effective choice, perhaps, as a means of re-introducing the artist to an Orchestra Hall audience after an absence of too many years, although the work received sensitive musical treatment at her hands, and Defauw's accompaniment was a model of proportioned flexibility. The program included a novelty—Prokofieff's Summer Day, an orchestration of some simple piano pieces for children, which proved not much different from run of the mill pieces of that type, as little of the composer's highly individualized humor was perceptible. The concert began with Berlioz's overture Le Carnaval Romain, brilliantly performed, and closed with a sturdy, well considered reading of Brahms' D major Symphony.

At the following Tuesday concert, with Defauw again occupying the podium, Miss Garbousova won outstanding success. In the Cello Concerto by Saint-Saens and the Variations on a Rococo Theme by Tchaikovsky all the cellist's technical mastery of her instrument, coupled with innate musical comprehension and suave elegance of style, were fully disclosed. The accompaniments given by Defauw partook of the afternoon's triumph. The concert began with Bach's Suite, No. 2, in B minor, none too precisely or cleanly played, but the orchestra redeemed itself in Death and Transfiguration, by Strauss, which came at the end, in a performance imaginatively conceived and tonally beautiful.

**Milhaud Conducts His Works**

Darius Milhaud shared half of the ninth program of the Thursday-Friday series with Defauw, conducting first performances in Chicago of his works Opus Americanum No. 2 and Suite Française. The former—a symphonic version of a ballet entitled Moses—was somewhat fragmentary in effect, deprived by necessity of stage action, but it contained, withal, portions of uncommon interest, treated in the composer's best polyphonic style and scored with transparent clarity. The Suite in which folk tunes of five French provinces were used with consummate skill, was a refreshing experience from beginning to end. In the second half the orchestra, directed by Defauw, achieved some of the finest playing heard in recent years, in the Fantastic Symphony by Berlioz. The slightest indication of the conductor was observed with unwonted suppleness, in a performance that counterbalanced fine-spun delicacy with febrile brilliance.

**Rubinstein in Allied Arts Corp. Series**

A monumental performance of Liszt's B minor Sonata was the high peak of the recital given by Artur Rubinstein to a sold-out house at Orchestra Hall. This was a conception, magnificently proportioned, multi-colored, which contained the sweeping eloquence that is the hallmark of true inspiration. The program began with the E flat major Sonata by Beethoven, stylistically above reproach, and a number of smaller works by Chopin—inimitably played—De Falla, Granados, and the pianist's rather injudicious arrangement of the Dance of the Seven Veils from Strauss' Salome.

**Kreisler Returns**

Something like a miracle came to pass at the recital by Fritz Kreisler at Orchestra Hall. Beginning with a perfunctory performance of the Sibelius Concerto, in which certain mechanical difficulties were readily manifest, he returned to the stage to delight his listeners with the G minor unaccompanied Sonata by Bach. In this the Kreisler of earlier days stood revealed, with all the old nobility of style, technical mastery and tonal beauty effortlessly at his command. The shorter works—Beethoven's Cavatina, Rondo by Mozart, two Dvorak Slavonic Dances and a quiver-full of the violinist's own compositions and arrangements remained on this high plane.

**Leon Fleisher's First Chicago Recital**

Leon Fleisher gave his first Chicago recital at Orchestra Hall, under the management of George A. Kuyper, in

LILLIAN CHOOKASIAN,

contralto, will make a Chicago appearance as soloist in The Messiah, to be given by the Swedish Choral Club on Dec. 23.


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**ANN RUDOLPH,**
**after a year's absence from the dance stage, will return in a recital at the Civic Theater, Chicago on Jan. 13.**

which he disclosed the abundant and striking gifts, pianistic and musical, which should carry him to the forefront of his profession, given a few more years in which fully to mature. Bach's D major Toccata was negotiated with admirable clarity of texture and breadth of conception. While the Mozart Sonata F major Sonata was marred by occasional tonal exuberances, it denoted an awareness of style, albeit not fully realized. The program also included works by Beethoven—the seldom-played Polonaise, dedicated to the Empress of Russia—Chopin, Roger Sessions and the B minor Sonata by Liszt.

**Melchior at Orchestra Hall**

Lauritz Melchior, who gave a recital at Orchestra Hall, under the enterprising management of Harry Zelzer, was greeted by a capacity audience which overflowed upon the stage. Otto Seyfert was the expert accompanist.

**Jaroff Don Cossack Choir Heard**

The Don Cossack Choir, Serge Jaroff conductor, gave the first of its Chicago season's concerts at Orchestra Hall, also under the management of Harry Zelzer. Running true to form in a program made up of Russian ecclesiastical and secular music, with occasional Cossack dances by way of variety, the group again disclosed the precision of attack, dynamic extremes and rhythmic vitality that have long characterized its performances.

**Fizdale and Gold, Duo-Pianists**

A delightful recital of two-piano music was given by Arthur Fizdale and Arthur Gold at Kimball Hall, under the management of Bertha Ott. Dividing the program between 18th century music and that by modern composers, the pianists showed exceptional coordination in matters of style, musical taste and even pianistic approach. Works by Mozart, Couperin, Bach, Paul Bowles, Satie, Haieff, Virgil Thomson, Pergolesi-Stravinsky, Rieti and Milhaud were heard.

**Evelyn White in Recital**

One of the most talented of the young local pianists, Evelyn White, appeared at Kimball Hall, under the management of Bertha Ott, with impressive results. Possessing technical proficiency of no small dimensions, unfailing rhythmic impulse and a keen evaluation of the musical content of works, she surmounted easily the difficulties of her program, which included the Sonata in B flat minor by Chopin, the Italian Concerto by Bach and a number of shorter pieces by Brahms, Schumann, Liszt, Rachmaninoff, Strawinsky, Shostakovich and Ravel.

**Lyell Barbour in Return Appearance**

Lyell Barbour, pianist, *quondam* Chicagoan, returned to this city after an absence of eighteen years to give a recital at Kimball Hall before a large and appreciative audience. Nor was this success undeserved, as the pianist is more than ordinarily gifted and has at his command great fluency of technique, fortified by adequate sonority, and a sound, discriminating musicianship. Bach's B flat minor Prelude and Fugue was a beautiful example of music-making and the group of Chopin underlined the performer's grasp of the romantic style.

**Reuter Artist Student Scores**

Allen Brown, a talented young pianist, was uncommonly successful at his debut recital at Kimball Hall. With unusual poise he negotiated a taxing program made up of works by Bach, Schumann, Chopin, Hindemith, Paganini-Liszt, in which brilliance of technique, a fine tone and intuitive musicality were shown to advantage.

**Ganz Artist Is Soloist**

June Kovach, 15-year-old pianist chosen by Lionel Barrymore as soloist for the first performance anywhere of his new Piano Concerto, appeared at Orchestra Hall with the Business Men's Orchestra, conducted by George Dasch. Although the new work is, in the matter of orchestration, somewhat overweighty the young artist clearly was able to show her indubitable talent, technical prowess and musical taste.

**Bertha Ott Management Recitals**

Bertha Ott, who presents many young artists in their initial trial flights, as well as others of established repute, scheduled four recitals at Kimball Hall during December, at which Abbey Simon, Louise Doschek, pianists, and Ruth Heizer, Carmen Lewis, mezzo-soprano and soprano, appeared.

**Eunice Steen Lamont Married**

Eunice Steen Lamont, well-known soprano of the Chicago Opera Co., was married on Nov. 22 to Robert Leonard Olson in Chicago. The honeymoon did not interrupt a tour of Hänsel and Gretel, in which the singer appeared as Gretel, a role which she has sung over 500 times in the past 15 years.

**Winifred Heckman in Appearances**

Interspersed with her numerous radio engagements, Winifred Heckman, talented young mezzo-contralto, found time during November and December to appear in recital and as soloist at the Englewood Women's Club, Temple Emmanuel, the Lake View Musical Society, the Sisterhood of South Shore Temple, St. Paul's and Bryn Mawr Churches.

**Farrall Sings for Crescendo Club**

Robert Farrall, lyric baritone, who sang 16 increasingly important supporting roles with the Chicago Opera Co. during the season just closed, appeared in joint recital with Charlene Dilling Brewer, violinist, and Aveah Kogan, pianist, before the Crescendo Musical Club. Mr. Farrall was heard to advantage in arias and songs by Carissimi, Debussy, Brahms, Rossini, Massenet, Scott, du Rose and Wolfe.

**Hazel Peterson Wins Recital Appearance**

Hazel Peterson, soprano, of Milwaukee, was the unanimous choice of the judges—Claire Dux, Sonia Sharnova and Edgar Nelson—at the public auditions, sponsored by the Society of American Musicians and the Adult Education Council of Chicago, which are held annually for the purpose of choosing the best young professional singer from eight midwest states to appear in a paid recital at Orchestra Hall in the Musical Arts Song Cycle series. Other artists who will present recitals in this series are Alexander Kipnis, Lotte Lehmann and Martial Singher.

**Cara Verson on Tour**

Cara Verson was on tour during the week of Dec. 1 in Ohio and Pennsylvania. She played recitals and causerie-recitals of modern music.

**Craven and Macdonald Artists in Recital**

The Young American Artists Series, Charline Marmein, director, presented two gifted young professionals in recital at Curtis Hall. Paul J. Sifler, pianist-composer and artist-student of the Robert Macdonald studios, was heard in a group of his own compositions and works by Brahms, Debussy, and Scriabin. Clifford Brier, lyric tenor, who is a product of the Carl Craven studios, sang arias and songs by Massenet, Cornelius, Hopkinson, Carnevali, Leroux, Rimsky-Korsakoff, Bachelet, Strauss, Stephens, Wolf, Watts and Schierbeck. Mae Eleanor Kimberly officiated at the piano.

**Recital at Illinois Wesleyan**

The Illinois Weselyan University School of Music presented George L. Scott, organist and head of the Organ Department, in a faculty recital at Presser Hall. A taxing program of works by de Maleingreau, Scheidt, Bach, Sigfrid Karg-Elert, Roger-Ducasse, Delamarter, Widor disclosed the organist's discriminating musical taste and technical proficiency.

**Roosevelt College School of Music Notes**

Abba Leifer, well-known Chicago organist, who formerly was a student of Fernando Germani, the noted Italian teacher and performer, is an instructor at the Roosevelt College School of Music this season. Leifer frequently was heard in recital at the University of Chicago during the years from 1936 to 1945, and at the present time is organist for the Chicago Sinai Congregation, replacing Harold Cobb, who is on leave of absence.

The Roosevelt College School of Music held open house for friends, patrons and students Dec. 16. Music was the motif throughout the afternoon and evening, with members of the cast of Carmen Jones, the school orchestra, under the direction of Florian Mueller, and the school chorus, conducted by Madi Bacon, participating.

**Delta Omicron Founders' Day**

Delta Omicron, national music sorority, celebrated Founders' Day with a banquet at the Cordon Club, Dec. 11. An interesting program was arranged, with Cecil Smith as guest speaker. Leo Heim, pianist, and Sidney Miller, violinist, both members of the faculty of the American Conservatory of Music, performed Brahms sonata for violin and piano. Other musical numbers were by Mary Wigent, flutist, and Adeline Edalyne Bledsoe, contralto. Bessie Covert, past national president, was toastmaster. Leila Hanmer was in charge of the musical program and all other arrangements were completed by Evelyn McCullough, president of Zeta Epsilon chapter, and Lois Goodrich, program chairman.


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# Odyssey of a Coach-Accompanist

By ARPAD SANDOR

What are the responsibilities and rewards of the accompanist's career? I shall attempt to sum up as briefly as possible my own experiences and my own credo concerning this branch of piano art.

Almost 25 years ago I met Louis Graveure, who had come to Europe to give Lieder recitals. Up until this time my life had been divided between interests in music and literature. I had edited the Hungarian music magazine, Szimfonia, had accompanied singers at informal gatherings and had done some coaching without a definite goal and without basic thoughts on the subject.

The personality and art of Graveure came as a revelation opening up new horizons. He came unheralded from America to sing the German Lied for an audience that understood the language intimately. His programs included the greatest of Schubert, Schumann, rare Brahms works, Wolff, Marx and Strauss. After my first rehearsal with him my almost fanatical enthusiasm led me to mobilize the music world of Berlin to attend his recital. His beautiful *bel canto*, clarity and precision of enunciation held the audience spellbound.

ARPAD SANDOR
(Photo by James Abresch.)

### New Vistas Opened

My association with Graveure lasted for four years in Europe. It was a profitable association, as I was able to concentrate exclusively on the study of vocal literature. In 1922, at the suggestion of Julia Culp, whom we had previously visited at her Czech estate, Graveure brought me to America for his concerts. New vistas opened up. Through an exchange of ideas on art and literature with Bryceson Treharne I met outstanding American figures in musicology, such as the late Oscar Sonneck and Carl Engel, the latter making available to me the resources of the wonderful music branch of the Library of Congress. I then began intensive research in repertoire building. And this experience came into usefulness when in 1924 I played for the American debut recitals of Alexander Kipnis, Karin Branzell and artists of like rank.

My European experience as accompanist had included a tour with Fritz Kreisler, for whom I had undertaken special study of sonatas and concertos, together with daily practise with string players. I toured with Dusolina Gianini, from whom I learned a new approach to Italian and Spanish folksong and Opera arias. After that I met Gregor Piatigorsky, and this fine artist introduced me to the world of cello literature.

While working with two notable French sopranos, I learned the best concepts of the chanson and modern folk music. Tours with Frieda Hempel, work with Richard Tauber, accompanying for Heifetz, all proved rewarding during the decade between 1923 and 1933.

Hitler's shadow was already lying over Europe, and I decided to return to America and make it my home. My work settled into the scope of coach-accompanist and I worked with many of the most delightful singers of our day, Lily Pons, Jessica Dragonette, Helen Jepson, Dorothy Maynor and others, also with important instrumentalists.

### Sees Trends in U.S.

I came more and more to the conviction that the true accompanist has the greatest chances in the United States as educator and promoter of musical life. Here is a new country where many young talents are blossoming with hope and great, sometimes too great, expectations. It is a world of expanding, ambitious musical undertakings: new schools, new opera centers, new communities for concerts and new spots on the air for good music. There is a healthier trend in musical appreciation and a more and more critical audience, demanding higher standards, and with an outspoken tendency towards profound interpretative values, not only shining virtuosity.

But all these trends must change from a loose mass into a fixed form before they can be active within the cohesive entity of musical life. In the pioneering of a future musical society of this country, we need many ambassadors of good will, not to travel abroad but right here. This mission should be carried out to a great extent by coach-accompanists. And these are the prerequisites: the four principal musical languages must be at his command so that he may characterize effectively what we may call his background to the living song. He needs a wide knowledge of the entire vocal literature, with full evaluation of its adaptability to individual singers, in order to be a reliable consultant to accredited ones and a carefully prepared and well-informed guide for the young generation.

One should see in the coach-accompanist a representative of the highest responsibilities. As his work among musicians is the least specialized, his influence on the development of creative music should be active and inspiring. He helps to determine recital programs, or, let us say, he should be consulted! Through his versatility, while traveling, he could attempt to revive an interest in *Hausmusik*, a definite necessity in order to counter-balance the influence of the commercial radio.

To achieve all these goals, he should propagate his convictions. He is a vital element of our deepening and growing musical life, just as on the platform he is an integral part of a performance (and not only a subdued, discreet shadow, as so many would like to have him!)

After a quarter of a century as an accompanist I still feel most gratified in the study of unselfish human relationship — the determining ethical motive of my profession—and advise young pianists to act according to my motto, from the pen of La Rochefoucauld: *"La flatterie est une fausse monnaie qui n'a de cours que par notre vanité"* ("Flattery is a false coin that only becomes of value through our vanity.") Accompanists should make it their aim to labor humbly and happily in the field of music, to be fighters for advancement in every worthy phase of the art.

# OPERA BARITONE FOUND VIVID ADVENTURE IN WORLD TOURS

Probably one of the best travelled of all baritones is Angelo Pilotto, who has recently returned from operatic engagements in Brazil. He looks back fondly at the time he was stranded in China, dead broke. It was a case of wanderlust, he explains in his delightfully uncertain English. Japan, China, Egypt, Australia, all Europe, Mexico, South America, the States—he's been there in all of them. Somewhere on this globe there may be a corner with which he is not acquainted, but he plans to take care of that as soon as possible, even if it means giving a concert before a group of Maori headhunters busy whittling their knives for dinner!

He was born in Italy and made his operatic debut in 1919 after having studied under an imposing array of teachers that included Garbin, Stracciari and Risbek. The inevitable round of the European opera houses followed during the times when he was not globe-trotting. At no time did his study really cease, though. Besides vocal technique and repertoire he worked at theory, drama and art. To him, the dramatic aspects of opera are just as important as the purely vocal.

### Vicissitudes of Touring

If one's voice has been well trained, he believes, the technical aspects of any role come easily. Not the characterization, though; that takes experience in life and acting—two not always mutual juxtapositions. Preparing the part of Iago, he made an intensive study of Shakespeare's play; before appearing as Scarpia he virtually memorized Sardou's play. Even those who have heard him sing over the radio realized he had a deep insight into characterization, while those who see him in opera look upon acting in the best tradition.

Pilotto lays claim to a mastery of sixty leading operatic roles. Moreover, he knows each role in two or three languages. An old trouper, his calm is proverbial and many times he has been instrumental in settling down jittery debutantes and tempermental soloists.

Only once did he himself "go under." That was the occasion when he awoke on the morning of an operatic performance in Sao Paulo with no voice—absolutely none, not even a croak. It turned out that Pilotto had developed a tiny polypus that made its presence known at a most inopportune moment. An operation was necessary, which proved successful. Three weeks later he was singing with Sayao in Rigoletto.

Other mishaps occasionally crop up, as they are bound to in the life of an especially active singer. Once in Aida, when he was supposed to rush upon Amneris with a knife, he discovered that his blade was somewhere in the wings, probably engaged in peeling a stage-hand's apple. Not knowing what to do, he rushed, all right—with a stiff left. Pilotto weighs 185 and is a pretty solid customer. Poor Rhadames, who stepped between according to the stage directions, caught a sock on his jaw that just about had him singing double for the rest of the performance.

But Pilotto is the kind of man who shrugs his shoulders and takes things as they come. He has enjoyed life and will continue to do so. The Cincinnati and Philadelphia La Scala Opera Companies are keeping him pretty busy at the moment. Thus he does not plan too far ahead, nor is he restless. He probably will go travelling again as soon as possible, though the U.S., he admits, is a pretty big place and there still are plenty of cities in it that he hasn't seen.

R. K.

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### Busch Little Symphony in Omaha

OMAHA.—One of the highlights of many musical seasons was the Adolph Busch Little Symphony brought by the Tuesday Musical Club in a concert at Central High School Auditorium. The impeccable artistry of this group was shown in a program of rarely-heard classics, and a Scherzo Concertante for violin, cello, piano and orchestra by Mr. Busch.

The Morning Musical presented two of its winter programs in Joslyn Memorial Concert Hall. Allan Wayne and assisting artists in Dance Theater illustrated modern music with dancing of the same type. Barbara Troxell, soprano, won acclaim both for her well-built program and her musicianly way of singing it.

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# LONDON

## French Leader Mounts Podium

By HUGH LIVERSIDGE

LONDON.—The Orchestre des Concerts du Conservatoire de Paris has visited London while the London Philharmonic Orchestra is away in France. The first concert at the Stoll Theatre, which I was unable to attend, owing to the fact that I did not receive my press tickets, was conducted by the French conductor Charles Münch, who has been a frequent and welcome visitor here since the war ended. The second concert was at the Albert Hall. The general feeling here has been that the French orchestras scores over most of our British orchestras in the first violin section and the brass.

### Beecham Conducts B.B.C.

Sir Thomas Beecham conducted the B.B.C. Symphony at the Albert Hall. He opened with a tremendously vital and stormy Flying Dutchman overture. After this Beecham gave an excellent rendering of an old favorite beloved of American cinemas in the "silent" days—namely Le Rouet d'Omphale of Saint-Saens. It was indeed a novel experience to be invited to quaff a draught of such vintage hocus-pocus in the staid but drafty Victorian purlieus of our hall of Albert. In Debussy's Iberia we had some exquisite tone painting. But the piece which everyone had waited for, Berlioz's Symphonie Fantastique, anticipated the November 5 celebrations by giving us a most impressive display of fireworks.

### L.P.O. Next Night

Hardly had Sir Thomas repaired to his couch than the next evening he was back at the old stand at the Albert Hall, this time with his own pride and joy—the London Philharmonic Orchestra. The proceedings opened with an elegantly phrased performance of Haydn's "London" symphony—although Sir Thomas's deliberate and staid tempo in the first movement always tends to make for rather heavy going.

To many of us the most interesting work of the evening was Mendelssohn's seldom-heard "Reformation" Symphony, which received an excellent performance. Why on earth this fine work is not heard more often in this country passes understanding! Apart from the third movement, which is perhaps just a trifle thin, it is packed full of drama and melody. I do wish our concert-goers would realize that there *are* other Mendelssohn works besides the Fingal's Cave and Midsummer Night's Dream overtures and the Italian Symphony. We only hear the beautiful "Scotch" symphony once in the proverbial "blue moon."

### N.S.O. and Casals

The National Symphony Orchestra, under Sidney Beer, accompanied Casals in the Haydn concerto. Casals' playing of this lovely little work is everything the heart could wish for in rhythm, lovely tone, elegance, poetry and, as occasion requires, profundity. The National Symphony's accompaniment was lacking in buoyancy and firm attack.

In the Debussy Pelleas and Melisande, the orchestra did much better. It is obvious that the supple and indeterminate charms of Debussy make more appeal to Mr. Beer than the formalized elegance and ravishing melodies of Haydn.

### Six Bartók Quartets Heard

Boosey and Hawkes have just concluded their series of the six Bartók string quartets, at the Wigmore Hall, with the Zorian, Aeolian, Blech and Gertler quartets—the latter ensemble hails from Brussels and gave most satisfaction. The outcome of this enterprising venture has been to convince us of Bartók's sincerity but also to make some of us query the extent of his musicality. There is a certain harshness of thought and expression, to be sure, which falls ungratefully upon the ear. But if the argument is to be sustained that art should be the expression of the age in which it is created, then it can be concluded that Bartók's music *does* express the present restless striving and unrest.

**MARJORIE LAWRENCE DISCUSSES STRAUSS' ELEKTRA**

**with Hugh Liversidge, Musical Courier's British Representative. Miss Lawrence sang the closing scene from Strauss' Salome at her first British appearance with the BBC Symphony, when she created a sensation.**

# Dounis System of Violin Technique Termed "Mayo Clinic" for the Strings

Through his extensive publications on violin technique, Dr. D. C. Dounis has made important contributions to the training of performers on that instrument. He also has devoted much time to the teaching of advanced professionals and teachers, and has thus extended the influence of his guiding principles in the science of string playing.

In discussing the Dounis system of instruction recently with Mrs. L. H. Flood, in charge of the work at the Dounis Studios, she said: "Dr. Dounis's teaching is never static. It is a continuous flow, whereby the student finds himself growing not only technically, but mentally and psychologically as well. He has a way of forcing the student, through dialectics, to answer his own questions, a procedure which makes the learner feel that he alone is the great discoverer. Through tactful analyses he creates the desire to see things as they really are, the first step in re-educating the individual.

### Technique Can Be Conquered

"Dr. Dounis treats technique on a purely scientific basis," Mrs. Flood continued. "He defines the independence of the fingers as mental discipline over them. Technical study should be conceived as movement pictures reflected in the brain before spontaneous transfer into reality by mental force. This, of course, does not apply only to the technique of the fingers but to all instrumental technique of both arms. The primary aim of the Dounis teachings is to provide the means for the highest development of the power of the mind to discipline the physical equipment of the instrumentalist. His precepts are based on scientific principles arrived at through combining his research with his medical studies in Vienna and Paris, while specializing in neuro-psychiatry.

"Dr. Dounis has solved the problems of technique with a thoroughness and ingenuity perhaps unsurpassed in the history of violin literature. The theory of combinations in mathematics cannot be more complete than his work. His knowledge of psychology of mental 'mischief' from which no human being is exempt, and his art of paralyzing this ill, are revelations astonishing to the virtuoso and professional psychologist alike. Dr. Dounis feels that anyone with average intelligence, who is not a cripple, and has the desire is fully capable of developing his technique to the ultimate, whereby the performer can unite his skill with his musical talent or spirit and create an artistic effect. Without the development of that technique, his expression will always be handicapped no matter how great his desire and musical gift.

### Capturing Spirit

"The facts of the spirit cannot be seen or heard or felt. They must be experienced in order to be known, and are peculiarly a man's own. They can be shared only if one is able to express them in his interpretation of emotions in his artistic life. It is the art of bringing to the surface the slightest latent spark within the individual and the development of the means for expression which is the primary interest of Dr. Dounis.

"Mind and spirit, it has been said, are the things which separate us from the purely animal plane of existence," she continued. "It is the constant development of these two elements, the control of the mind through the vital experience of the expression of technique that seems to be the fundamental approach in the teaching of Dr. Dounis.

### "Clinical" Method

"It seems to me that musical talent is a common commodity but that scientifically developed technique is the rare attribute. Few teachers are equipped to diagnose technical and psychological ailments, let alone know the prescription for cure even though the student is willing to undergo a rigorous regime of training. A student recently said, Dr. Dounis is virtually a Mayo Clinic for musicians. While his books on technique cover all phases of the art of violin playing, there are many especially designed studies to overcome the individual's shortcomings that can only be derived by work with this teacher. He diagnoses the handicaps of the artist-patient, then writes and illustrates the prescription. If the artist-patient follows the formula, there is no question of the success of the final result."


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# NEW PUBLICATIONS

The Detroit Youth Festival invites youthful composers of the Americas to participate in the fourth annual Children's Festival Concert by sending music in any form composed by young musicians up to the age of 18 and music written in childhood by contemporary composers. These manuscripts will be considered for performance or exhibit. The Festival is designed to display the creative work of young people of all nations and includes music, dancing, and crafts. It will be celebrated in Detroit during March with Karl Krueger, Director and Valter Poole, Assistant Director. The Festival, which is held in Rackham Memorial Auditorium, is sponsored by the Detroit Public Library, Wayne University, and the University of Michigan Extension Service.

Music should be sent to Mrs. Mary Garrick, Wayne University, Detroit, Mich. Cash prizes totaling $200 will be awarded. . . . Jenö Lener, of the Lener Quartet, is editing all the String Quartets, starting with Mozart, for the new editions to be published by Boosey and Hawkes. . . . Igor Stravinsky is composing a work, Ebony Concerto, for Woody Herman, who will introduce it at Carnegie Hall on March 29. Columbia has already announced that it will record the concerto. . . .

Artur Schnabel's first symphony has just been published by Edition Adler, Inc., and a full orchestra score of Bizet's Carmen in the original edition is forthcoming. . . . The Readers' Press have published David Ewen's Men and Women Who Make Music. It was originally issued in 1939 by Thomas Y. Crowell Co. . . . Concurrently with the 170th birthday of the U. S. Marine Corps, Carl Fischer, Inc., has brought out a vocal setting of Sousa's Semper Fidelis, the traditional March of the U. S. Marine Corps. By a gratifying coincidence the lyrics were written by Emil Grasser, Jr., a member of the Marine Band.

The American Music Center Inc., has signed a blanket licensing agreement with the New York Philharmonic-Symphony. The Center is the agent for the performing rights of unpublished music of members of the American Composers Alliance, as well as publications of the Arrow Music Press (includes the catalogue of the Cos Cob Press and is a non-profit enterprise), recent publications of the Julliard School of Music, and certain works published by New Music Edition. This agreement is on a yearly basis and covers the performing rights but excludes individual rental fees of scores. Recent additions to the Juilliard Edition are: Elwell's Introduction and Allegro, Koutzen's Valley Forge (in preparation). Mason's Lincoln Symphony, Persichetti's Dance Overture, Van Vactor's Overture to a Comedy No. 11 and Ward's Symphony No. 1. . . .

The publishing house of Editions Salabert in Paris plans to open offices in New York. . . . From Cairo, Egypt, comes the news that Musica Viva, a prominent organization for ancient and modern music arranged eleven performances of the Concerti Grossi by Francesco Geminiani, a contemporary of Handel. These were discovered, arranged, and published by Robert Hernried, director of the music department of St. Francis College in Fort Wayne, Ind. . . . Five Siegmeister works—Western Suite, Funnybone Alley, A Tooth For Paul Revere, Prairie Legend, Wilderness Road—are to be published by Leeds. . . .

A new series of compositions especially edited for high school, college and university bands by William D. Revelli and called the University of Michigan Band Series, has just been launched by G. Schirmer. . . . Works by Rudolph Ganz published recently are Piano Concerto in E Flat, Op. 32 (Carl Fischer), a new edition of the popular D Major Haydn Concerto (G. Schirmer), three suites for children—"Let Us" Suite, Sports and Games, The Tiny Suite and Percussional Melee (Mills Music). Brassy Prelude, Strings in Variation and Woody Scherzo have been promised before Christmas by Mills. . . . Mrs. Edgar Stillman Kelley, Chamber Music Chairman of the National Federation of Music Clubs, has announced that Halsey Stevens was awarded a $100 War Bond in the Federation's competition for his piano, violin and cello Trio. . . .

## Books

THE DIARIES OF TCHAIKOVSKY, translated from the Russian, with notes by Wladimir Lakond. W. W. Norton & Co., Inc., N. Y. $4.

These diaries would provide material for a psychiatric convention. Translated for the first time, they commence with the composer's thirty-first birthday and conclude when he was fifty-one (1873-1891). They do not run consecutively; some are lost. Like much of his music, the entries are gloomy, neurotic, moody. On the whole, he is revealed as a very unhappy man—a hypochondriac who was more interested in himself than any outside influence. There is not much of interest except to those who admire him.

Many important musical figures are mentioned, but usually in relation to himself and nearly always in passing. "Saw Fauré." "Met Paderewski; agreeable." "Walked with Taneiev." "D'Indy." Much interest will be found in the American notes, which are fuller than most of the other entries. The day-by-day condensations throughout the book are often repetitious. "Drank too much." "Bad luck at whist." "Slept poorly." He liked to play cards: "Whist is almost a necessity for me." In America he liked Carnegie and the people in general but was struck by the bad taste often displayed. About his own music there are relatively few comments; of esthetic speculations still fewer, except for a vigorous blast at Brahms. The book, however, is an important source about Tchaikovsky and should be read by all interested in the composer.

## Song Book

SING MOTHER GOOSE, by Opal Wheeler; illustrated by Marjorie Torrey. E. P. Dutton & Co., Inc., N. Y. $3.

As the title implies, this is a collection of 52 Mother Goose Rhymes. They are handsomely illustrated in full color and the musical settings are very simply harmonized. This is an ideal Christmas gift for youngsters.

## For Violin

ESQUISSE, by Reinhold Glière. Leeds Music Corp., N. Y. 75c.

A pleasant atmospheric Russian number which is not too difficult, but may pose some problems in bowing. There is a delightful melodious flow and the piano accompaniment is very simple.

EIGHT BELLS AND ALL'S JUMPIN', by Paul Nero. Carl Fischer, Inc., N. Y. 60c.

Paul Nero who has been gaining recognition and fame with his compositions for hot fiddle offers here a rather conventional piece with an easy piano part based on a boogie-woogie pattern. The violin part is fairly complicated and has a jazzy swing.

## For Piano

VARIATIONS ON A THEME OF MONTEVERDI, by Wainwright Churchill, Elkan-Vogel Co., Inc., Philadelphia. 60c.

This theme is from the very early Monteverdi opera, L'Incoronazione di Poppaea. The composer tries to keep in the original style but not always with complete success. The music lies nicely in the hand and the eight short variations plus a finale follow along in the usual manner of music in this form.

SONATINA No. 2, by Jacques de Menasce. Mercury Music Corp., N. Y. $1.

Dedicated to his contemporary, Andor Foldes, the composer here gives us an unpretentious but sincere work in four movements marked *Allegro, Scherzo, Adagio,* and *Vivacissimo.* It is in modern dissonant style and fairly difficult, though very pianistic. For those interested in new music this Sonatina is worthy of inspection.

SCHERZO IN CANON FORM, by S. Jadassohn. Harmonia Edition Publishing Co., N. Y. 40c.

According to Vol. IV of the World Wide Music of the Month, Mr. Jadassohn's fame as a composer of canons was responsible for his nickname *"Kanonen-Koenig."* This is a gracious little piece in canon form of two pages in length composed in a major key. Its charm lies in its simplicity.

## For Two Pianos

FASCINATING RHYTHM, by George Gershwin, transcribed by Gregory Stone. Harms Inc., N. Y. $1.25.

The ever popular Gershwin song has been transcribed for two pianos with a genuine feeling for the original piece. The complicated rhythms are likely to present a bit of a problem; otherwise the average advanced pianists should have little trouble playing it. As an encore program number or in a popular group, this arrangement should be very appropriate.

## For Recorders or Flute and Keyboard

TRIO SONATA, by Salamone Rossi. Edited and bass realized by Albert G. Hess. Hargail Music Press, N. Y. 65c.

The figured bass of the 16th Century composer Rossi has been reconstructed chordally by Mr. Hess, with little attempt at addition. It is a straight, musicianly job and there is no reason why the performer should not amplify the piano part if he desires. This is a short and good piece of classical music with a slight modal tinge, scored for two alto recorders or flutes and keyboard instrument.

## For Voice and Piano

JESUS WALKED THIS LONESOME VALLEY, arr. by Paul Nordoff, ROMANCE, by Rubinstein, with words by Edouard Grobé. Oliver Ditson Co., Philadelphia. 50c each.

The first song is a slightly impressionistic setting of an old spiritual for medium voice. Nordoff uses extended harmonies and a more sophisticated coloring than is usually encountered. The effect is one of simplicity, however, and is done with feeling.

For the familiar Romance by Rubinstein, a soldier-singer who was hospitalized in the Pacific has supplied the words. Naturally, there is a very nostalgic flavor, as the man who is so many, many, miles from home writes of his longing for his "Beloved One."


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# N. Y. Concerts

(*Continued from page 21*)

instruments was achieved most perfectly. J. S. Bach's G major sonata (No. 6) too was done with fine understanding for the Bach style. Two interesting first performances followed: Walter Piston's Sonatina for violin and harpsichord, a delightful work with a melodious and expressive slow movement framed by two fast ones of more rhythmical character; and Darius Milhaud's Sonata, a score more loosely bound, with elements of melody and color predominant. Both were interpreted excellently.

H. F. K.

Town Hall's matinee on Dec. 1 was given by Artiss deVolt, harpist, and Charlotte deVolt, violinist, assisted by Dolores Rodriguez, pianist. The program, for violin and harp, harp with violin, harp solos, harp with piano, was by Handel, Gluck, Spohr, Thomas, Holy, Palestrina-Pinto, Salzedo, Grandjany, Debussy, Saint-Saens and Ravel. Well planned and played with charm and discrimination, the list showed the players to advantage. D. B.

### Gebauer's Violin Program

Werner Gebauer, magnificently assisted at the piano by Paul Ulanowsky, gave his New York debut recital at Town Hall on Dec. 1. In a program of unusual interest he proved to be one of the most spectacular young violinists. His fine tone, excellent bowing technic, good taste and sound musicianship were the reason of his undisputed success. Opening with William Walton's Violin Concerto, heard here for the first time with piano accompaniment, he scored due to his insight into the very difficult and intricate harmonic and contrapuntal structure of this modern composition. In Bach's Chaconne for violin solo the technical problems seemed not to exist. In his own Variations after Joachim he made known the pyrotechnics of his playing a score of tremendous difficulty but attractive musically. The first performance anywhere of George Antheil's Sonatina for violin and piano showed a work full of amusing and fresh musical ideas, in many styles. In the Schumann-Kreisler Fantasie in C major, Gebauer showed his warmth and romantic feeling without getting oversentimental. With a Nocturne by Chopin transcribed by Wilhelmj and Sarasate-Zimbalist's Carmen Fantasy the recital came to a triumphant close, prolonged by many encores. H. W. L.

### Emile Baume's Keyboard Art

Emile Baume's Town Hall recital on Dec. 2 again proved the eminent musicianship of this typically French pianist. No wonder that the climax of his renditions was reached in a reading of the most French work of his program, Fauré's Second Impromptu. The finesse with which he played this delicate, lovely piece was to this reporter the outstanding enjoyment of an evening which brought four Sonatas by Scarlatti, Bach-Busoni's Chaconne, set forth with great power and Béla Bartók's Sonata (1926) in which the percussive style of the work was successfully put over. Chopin's Barcarolle and First Scherzo, Debussy's Reflets dans l'eau, and Prokofieff's Toccata completed the successful evening, which was prolonged by encores, demanded by the very appreciative audience. H. W. L.

### Saidenberg Symphony and Huberman

The program offered by the New Friends of Music on Dec. 2 was entirely devoted to music by J. S. Bach, performed by the Saidenberg Little Symphony, Daniel Saidenberg conducting, and by Bronislaw Huberman, violin, John Wummer, flute, and Ralph Kirkpatrick, harpsichord, as assisting soloists. To call the concert a Bach festival is fully justified by the high standard of the presentation. The purity of style, the highly expressive interpretation, the admirable blending of tone, and the perfect balance between the soloists and the accompanying group deserves unrestricted praise. The A minor concerto for harpsichord, violin, and flute, a work performed too rarely, was presented in an admirable form; the *Adagio* movement, an unaccompanied trio, gave a fine opportunity to the three soloists to show their excellence. In the sixth Brandenburg Concerto, in B flat major, Messrs. Lincer, Vieland (violas), Scholz, Kopenhagen (violas da gamba), Saidenberg (cello), Fortier (double bass), and Kirkpatrick (continuo) gave a masterly presentation of Bach's immortal music. Mr. Huberman conciuded the festival with the E major violin concerto in magnificent style; the slow movement, *Adagio*, one of the pearls of the violin literature, was played with the deepest feeling for its beauty. The orchestra under Mr. Saidenberg gave a perfectly balanced support throughout. Richly deserved applause by the capacity audience followed. H. F. K.

### New Group Bows

For its first presentation, a new organization called Debut and Encore Concerts which specializes in an intimate exchange of artists between the countries of North and Latin America, offered a recital of three artists—Olga Coelho, soprano-guitarist; Salvatore Mario de Stefano, harpist, and Alda Astori, pianist—on Dec. 2, at Times Hall. Miss Coelho devoted her share of the program mostly to music of South America and again displayed her inimitable charm as well as fine singing and guitar playing. The voice is crystal-clear, extremely flexible and excellently placed. Enlightening informal remarks preceding each song heightens the enjoyment of her work immeasurably. Mr. de Stefano proved himself an accomplished harpist, composer and arranger, while Alda Astori pleased the audience with her piano selections. R. K.

Margaret Miller, soprano, was heard in Times Hall recital Dec. 2. The young singer's varied program disclosed a voice of pleasing quality and a natural gift for song which will develop with further well-guided use. Her potentialities as an artist will also be more effectively realized when New-York-Recital nerves permit stabilization of intonation and diction. In many respects, Miss Miller's work is to be commended. M. C.

### William Harms Returns

Williams Harms' return to the concert stage after a self-chosen retirement for almost five years was made in a recital at Carnegie Hall on Dec. 3 where a full house greeted the artist with great enthusiasm. After his former successful appearances with the Philharmonic Orchestra and the Philadelphians his recital was anticipated eagerly. Mr. Harms has a good technic and he applies himself to his set tasks with great fervor. He is a pianist who strives for the monumental rather than intimate and atmospheric effects. The Bach-Busoni Toccata received an impressive reading, virile, firm and well built up to a tremendous climax. But in Schumann's Etudes Symphoniques one missed finesse, the romantic spirit, and often also the necessary rhythmical clarity. The same fate attended Chopin's Sonata in B flat, played in a brittle way not well suited to the composition. After intermission, Harms played works by Debussy, Scriabine, Mendelssohn-Liszt and Ravel. The numerous audience asked for encores.

H. W. L.

Olga Barabini, pianist, made her first New York appearance in Town Hall on Dec. 3, playing a Bach, Mozart, von Weber, Brahms, Albeniz and Debussy list. Miss Barabini's playing is skilful, with well contrived climaxes. Her interpretations are objective, somewhat lacking in warmth, but tastefully projected. D. B.

Rhea Kuleske's New York debut took place at Town Hall on Dec. 4, when the pianist played for a large and cordial audience a program of Handel, Mozart, Beethoven, Chopin, Debussy and Schumann. An able technician, the young artist is as yet undeveloped from the interpretative angle. Her work, however, gives indications of future powers. She was especially promising in the Mozart Sonata in F (K. 332) and the Debussy excerpt, La Soirée dans Grenade.

D. B.

### Serkin Triumphs

Rudolf Serkin in his recital on Dec. 4 at Carnegie Hall disclosed an art of piano playing which could hardly be topped by anyone today. He is one of those artists whose tremendous technical equipment is but a means to interpretation. The major works were Schubert's Wanderer Fantasy, Schumann's Abegg-Variations, and four Preludes by Debussy. The program was completed with two seldom-heard works by Beethoven, Phantasy, Op. 77, a rather unimportant composition, and the charming Polonaise, Op. 89, set forth by Serkin with rhythmic life, three Caprices, Op. 16, by Mendelssohn, the second of which in E minor was a special delight in his delicate delineation, and the Barcarolle, and Bolero by Chopin. The Schubert had a reading not easily forgotten. The dramatic impact as well as the lyric poetry were exhaustively conveyed, the rather loose construction of the work was firmly knitted together. There was an ovation, repeated at the close of the evening and rewarded with many encores. The house was sold out.

H. W. L.

# Manhattan Concert Calendar

**(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TIH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)**

Dec. 15. Philharmonic-Symphony Young People's Concert, Cynthia Ann Otis, harpist, Edouard Nies-Berger, organist, soloists, Rudolph Ganz, conducting, Carnegie Hall, M; Gen. Platoff Don Cossack Chorus, CH, E; Icor Association, TH, E.

Dec. 16. Philharmonic-Symphony, Bronislaw Huberman, violinist, soloist, Bruno Walter conducting, CH, A; Collegiate Choral, CH, E; Donald Dame, tenor, TH, A; New Friends of Music (Albeneri Trio), TH, 5:30 p.m.; Mona Paulee, mezzo-soprano, TH, E; Benefit, Hebrew Culture Fund, TIH, E.

Dec. 17. Anna Xydis, pianist, CH, E; Appleton and Field, duo-pianists, TH, E.

Dec. 18. Angel Reyes, violinist, CH, E; Mount Holyoke College Glee Club, TH, E.

Dec. 19. Down Town Glee Club, CH, E; Maggie Teyte, soprano, TH, E; Susie Michael, pianist-narrator, and Maurice Friedman, baritone-mime, TIH, E.

Dec. 20. Philharmonic-Symphony, Rudolf Firkusny, pianist, soloist, Bruno Walter conducting, CH, E; National Assn. for American Composers and Conductors, concert memorial to Henry Hadley, TIH, E.

Dec. 21. Philharmonic-Symphony, Rudolf Firkusny, pianist, soloist, Bruno Walter conducting, CH, A; Ellen Ballon, pianist, TH, E.

Dec. 22. Oratorio Society of New York, CH, E; Trapp Family Singers, TH, 5:30 p.m.; People's Philharmonic Choral Society, TH, E.

Dec. 23. Philharmonic-Symphony, Bruno Walter conducting, CH, A; Trapp Family Singers, TH, A; Oddone Sommovigo presenting Concert of Sacred Music, TH, 5:30 p.m.; Edward Matthews, baritone, TH, E.

Dec. 26. Mario Cajati conducting 40 members of the N.Y. Philharmonic-Symphony, Nan Merriman, mezzo-soprano, soloist, TH, E.

Dec. 27. Philharmonic-Symphony, Rodzinski conducting, CH, E; New Dance Group Festival, TIH, E.

Dec. 28. Philharmonic-Symphony, Rodzinski conducting, CH, A; Harry Kaufman, pianist, CH, E; Sylvia Marlowe, harpsichordist, TH, E; New Dance Group Festival, TIH, E.

Dec. 29. Specs Powell Presents BIAJ (Best in America Jazz), TH, A; Enrique Arias, pianist, TH, E; New Dance Group Festival, TIH, E.

Dec. 30. Philharmonic-Symphony, Bruno Walter conducting, CH, A; Marian Anderson, contralto, CH, E; Julius Hegyi, violinist, TH, A; Mary Lou Williams, pianist, TH, 5:30 p.m.; Elizabeth Kaboolian, soprano, TH, E; New Dance Group Festival, TIH, A.

Dec. 31. New Year's Eve Celebration of Kabarett Der Komiker, CH, E; Viennese New Year's Festival, TH, E; Catherine VanBuren, soprano, TIH, E.


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# PHILADELPHIA

The Philadelphia LaScala Opera Company opened its season on Nov. 1 with a splendid performance of Verdi's La Forza del Destino. Kurt Baum, Don Alvaro, and Alexander Sved, Don Carlos, were outstanding especially in the duet, Solenne in quest' ora. Elda Ercole was not up to her usual standard, but at times did some fine singing. Nino Ruisi's Guardiano was sung with dignity, and the Melitone of Angelo Pilotto was portrayed with just the right touch of comedy. Others in the cast were Lillian Marchetto, Mildred Ippolito and Francesco Curci. The orchestra played extremely well under the authoritative direction of Giuseppe Bamboschek.

Madame Butterfly was presented by the LaScala Company on Nov. 15. Conductor Bamboschek gave a strict reading, sticking close to the score as indicated by Puccini. Nancy Garrotto as Cio-Cio-San was quite within the character and her complete understanding of the role musically and dramatically overcame any shortcoming in the high register of the voice. Nino Martini's Pinkerton was flashing and quite convincing vocally. Suzuki as portrayed by Lillian Marchetto was excellent. Other characters were satisfactorily done by George Czaplicki as Sharpless, Curci as Goro, Cesare as Bonze and Ippolito as Kate Pinkerton. The chorus sang the difficult first act scene with assurance.

Aida was the LaScala's offering on Nov. 29. Winifred Heidt as Amneris was new to Philadelphia and scored a decided success. Her rich, mellow voice and dignified acting made her a convincing Egyptian princess. Elda Ercole was not vocally suited to the role of Aida. Her voice was too light for the part and she was frequently off pitch. Pasquale Ferrara, the Rhadames, and Angelo Pilotto, the Amonasro, did some fine singing. Others included Ralph Telasko, Nino Ruisi and Francesco Curci. Gabriele Simeoni was the splendid conductor.

Mr. Ormandy and the Orchestra presented a reading of Schubert's Seventh Symphony on Nov. 23 and 24. The Villa-Lobos Preludio for Violoncellos from Bachianas Brasileiras No. 1 is a sentimental, lyric and passionate statement of two themes in minor mode, and this atmosphere came through quite clearly from the cello section. The Strauss Concerto in E flat for Horn and Orchestra was very sympathetically played by James Chambers, first desk man in the horn section, who showed artistry as soloist. The final number was Three Dances from DeFalla's The Three Cornered Hat, which Ormandy and his men did with their usual fire and exactitude.

Albert Brusilow, 17-year-old Philadelphia violinist, scored as the soloist in Glazounov's Concerto at the opening Youth Concert, Nov. 14. Mr. Brusilow, who displayed a warm tone and brilliant technic, was enthusiastically received by the capacity audience. Eugene Ormandy was both conductor and annotator.

### Forum Performances

A creditable performance of Rigoletto was presented by the Charles L. Wegner Opera Company Nov. 12 under auspices of the Philadelphia Forum. The vocal ensembles and orchestra were excellent. Rocco Pandiscio was vocally outstanding as Rigoletto. Jean Dickenson and Anthony Marlowe were competent as Gilda and the Duke. John Gurney was an excellent Sparafucile, Mona Bradford portrayed Maddalena well and William Hargrave made the most of Monterone. Other parts were taken by Jane Foltz, Ed Williams, Ellis Gilbert, Rosina Meola and Brooks Dunbar. Fritz Mahler conducted.

Also under Forum sponsorship was the first Philadelphia appearance of Rosario and Antonio and their Spanish Dance Ensemble, Nov. 26. The principals and the members of the ensemble—Pastora Ruiz, Sinda Iberia and Carmen Luz; dancers; Villarino, guitarist, and Silvio Maschiarelli, musical director and excellent piano accompanist—pleased the large audience. Outstanding were selections from de Falla's Ballets, El Amor Brujo and The Three Cornered Hat, brilliantly danced by the entire company and Guerrero's Lagarteranos performed by Miss Rosario and Mr. Antonio.

### New Concert Series Launched

A new and very ambitious series of concerts entitled The Great Masters Festival Concerts got off to an auspicious start on Nov. 21. James A. Dash conducted Haydn's Creation and the Beethoven Emperor Concerto with Jesus Maria Sanroma as soloist. Mr. Sanroma has a facile technic but at times seemed too percussive for Beethoven. The soloists in the Creation, Jean Dickenson, Margaret Keiser, William Hain, Lansing Hatfield and Harry Martyn were splendid. The chorus work was also excellent, and Mr. Dash conducted with authority.

Povla Frijsh was presented in recital by the Art Alliance on Nov. 13. Miss Frijsh, who sang in spite of an attack of influenza, presented songs of Schumann, Poulenc and modern American composers. Henri Deering was the excellent accompanist.

A pleasing performance by the Pennsylvania Philharmonic Orchestra under Luigi Carnevale was presented at Town Hall on Nov. 26. The soloists, young artists of Philadelphia, were Rosalie Canamucio, soprano, Helen Moore, soprano, and David Poleri, tenor.

HARRIET GYLLENHAAL
AND JANE KOLB.

•

## Ada Belle Files on Tour

Since early in November, Ada Belle Files, contralto, has filled several engagements in Missouri, the most recent being in Kansas City where she appeared as soloist in the first performance in that city of Brahms Rhapsody for alto and male chorus. In December she sang in the Victory Celebration sponsored by the Cincinnati Symphony Group at the Netherlands Plaza Hotel.

## Teaching Correct "Approach to Song" Aim of Elizabeth Major

Development of the correct psychological and physical approach to good singing is the basic principle of Elizabeth Major's vocal pedagogy. Mme. Major has had wide experience in Europe, in New York and Hollywood in working with the voices of many eminent artists, both from the singing and speaking aspects. In addition to training the vocalist from the beginning, Mme. Major specializes in further development of the established professional and in the adjustment and restoration of the voice damaged by bad usage.

"To answer the question, what are the qualities of a good singing teacher," she said, "is not easy. First, a teacher must have perfect voice production—not necessarily a big or naturally beautiful voice, but a sound and complete knowledge of vocal usage. And, most important, a teacher must know psychology. Singers are individuals, and personality and emotional factors vary widely. Singing is, to a great extent, a psychic function. Lack of confidence, emotional repression, unstable temperament, all militate against good voice production. Faults tending toward complete vocal breakdown can be traced to maladjusted personality.

"The voice teacher has a more difficult task than the instrumental pedagogue, in that while the piano, violin and so on are more or less standardized, every pair of vocal cords is different and should be studied and taught accordingly."

Mme. Major gained her knowledge of the voice and its problems through actual experience. Born in Hungary, she began studying with the famous Wagnerian contralto Marianna Brandt. Later, through inferior teachers and harmful methods, her voice deteriorated, and she made a long pilgrimage from one studio to another, seeking its restoration. This was finally achieved, after years of discouragement. However, she feels that she learned a great deal about teaching, both constructively also what methods *not* to use.

ELIZABETH MAJOR

In Europe she has taught at the Royal Academy of Music in Hungary the Muziek Lyceum of Amsterdam, at her own studio in Paris. In this country, besides maintaining her New York studio, she has been under contract with 20th Century-Fox and M.G.M. in Hollywood, and her pupils there included Norma Shearer, Doris Kenyon, Basil Rathbone, Martha Sleeper, Joel McCrea, Simone Simon, Lynn Bari, Arleen Whelan, Jimmy Savo and Helen Wills Moody. In scientific studies of sound, she has collaborated with Prof. Brettman of Paris and the Western Electric Co. of New York, as well as with eminent physicians who have sent her patients for work in voice restoration.

M. L. S.

# *PASSED AWAY*

ALEXANDER SILOTI, 82, noted pianist and member of the Juilliard Graduate School of Music faculty from 1924 to 1942, died in New York on Dec. 8. One of the last eminent pupils of Liszt, he was born in Kharkov, Russia, studied piano with Nicholas Rubinstein at the Moscow Conservatory, where he won the gold medal at his graduation in 1881. He later worked with Liszt at Weimar for several years, and returned to teach at the Moscow Conservatory, his pupils including his cousin, the late Serge Rachmaninoff. He also conducted orchestral concerts in Russia, and visited America as pianist in 1898 and 1899. After the 1917 Revolution he made his home in the United States, where he taught and gave recitals, also playing three concerti with the New York Philharmonic in 1929. He edited works of Bach, Liszt and others. Surviving are five children, his wife having died several years ago.

EVSEI BELOUSSOFF, cellist, died on Dec. 1 at his New York home. Born in Moscow, Mr. Belousoff was educated there at the Moscow Conservatory under Safonoff, with whom he toured Europe before the first World War. He came to America in 1923 and appeared here as a soloist and ensemble player and in sonata recitals with Gabrilowitsch and Landowska. In 1930 he retired from the concert stage and in recent years had been teacher of cello at the Institute of Musical Art of the Juilliard School. Surviving are his wife, Mrs. Helen L. Beloussoff and a brother, Abram Beloussoff, violinist, of Paris.

MAX BENDIX, 80, conductor and violinist, died of a stroke on Dec. 6 at Michael Reese Hospital in Chicago. Mr. Bendix, born in Detroit, was also a composer, and had been concertmaster at the Manhattan Opera House and of the Metropolitan Opera House orchestra and assistant conductor of the Theodore Thomas Orchestra. A daughter, Anya Joseffer, survives.


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# Activities of the Artists

Winifred Heidt was selected by Harry Gilbert to sing the contralto solo in his anthem, Visions of Music, performed by his choir at the reception marking his 25 years as organist of the Fifth Avenue Presbyterian Church. Over 200 persons, representing all fields of endeavor attended the event, held in the Parish House.

The Bell Chorus of New York City gave its annual concert of Christmas music at Times Hall, Dec. 14. S/Sgt. John Herrick, baritone soloist of Christ Church, was the guest artist. Thomas Richner is director of the ensemble and Claire Ross is accompanist.

Lucille Manners, radio and operatic singer, made her first venture into the lighter realm of entertainment when she opened an engagement at the Syracuse Hotel in Syracuse, N. Y., on Nov. 27, singing popular ballads and musical comedy tunes. The engagement is in the nature of an experiment for Miss Manners and may be the forerunner of other similar engagements. She will open a season of opera in New Orleans the first week in January.

June Waldwogel, coloratura soprano, sang at the Barbizon concert, Dec. 4. The young singer is an artist-pupil of Mme. Gerster-Gardini.

Monna Van, Chicago soprano, appeared as Micaela in Carmen with the Boston Grand Opera Company in that city and other eastern centers.

Marie Fox, contralto, will be soloist in Messiah on Dec. 19 with the Oratorio and Festival Society of Yonkers. Arthur Harold Land is conductor, and the other soloists, Helen McCartney, soprano, Carlyle Bennett, tenor, and Harold Land, bass.

Carlos Alexander was featured in song recital on Dec. 13 at the first of the series of faculty concerts held at the Mannes Music School. The second concert, Dec. 17, will present Ralph Herbert, baritone, and Frederic Waldman, pianist, in two song cycles, Der Schwanengesang, by Schubert and Dichterliebe, by Schumann.

The Foxhole Ballet gave a program at the Brooklyn Academy of Music on Dec. 11.

Dr. Warren D. Allen, of Stanford University Musical Division, is the newly appointed music critic and reviewer for The Argonaut, San Francisco, succeeding Ashley Pettis, who has accepted a position in New York.

The Murdoch Hall Glee Club of the Jersey City Medical Center was heard on Dec. 14 in a Christmas Festival of song under the direction of Verna Carega.

Millicent Frances Kleckner honored Mana Zucca, composer, on Dec. 2 by having thirty pupils sing a corresponding number of the latter's songs.

Carlo Menotti, Brazilian-American baritone and voice teacher, is now on tour with a special hospital division of the USO Concert Division. The itinerary includes singing in veterans' hospitals throughout the country.

The Educational Alliance of New York recently presented Maria Rossi, soprano, in recital, assisted by her teacher, Olga Sapio, pianist. Miss Rossi and Mme. Sapio also were guest artists at the Annual Festival Concert of the Connecticut Union of Swedish Singers at Waterbury, Conn., sponsored by the Harmony Chorus, with Frank Hjerpe and Carl Larson, directors.

The Brooklyn Chamber Music Society, under the direction of Carl H. Tollefsen, gave a program honoring the 80th birthday of Jean Sibelius on Nov. 26 at the Brooklyn Academy of Music. Carina Orasto, soprano, was soloist and Philip James, guest conductor.

Muriel Rahn, soprano, made her New England debut on Nov. 7, in recital at the Avery Memorial Auditorium, Hartford. On her current tour she also includes concerts in Baltimore, Washington, D. C., and, after the New Year, Wilmington, N. C., Jan. 11; Jacksonville, Fla., 14; Baton Rouge, 18; Tougaloo College, Jackson, Miss., 21; Corpus Christi, 25; San Antonio, 27; Shreveport, Feb. 1; Wiley College, Marshall, Tex., 8; Bristol, Tenn., 11; Greenville, S. C., 13.

Ernesto Berúmen, pianist and teacher, gave recent recitals at the La Forge-Berúmen Studios; at the Cornell Medical Center of New York; and at Murdoch Hall of the Jersey City Medical Center.

The Brooklyn Conservatory Public Concert Series presented Earl Ashcroft, baritone, and Eugene Hassell, pianist, in concert at the conservatory auditorium on Dec. 3. Both are members of the faculty.

Bruno Eisner is holding a master class in piano at the Philadelphia Musical Academy.

After two years service in the army, Orlando Barera has returned to the post of concertmaster of the Kansas City Philharmonic Orchestra.

The Friends of Music, Edgar Schenkman, conductor, are presenting the Orchestra Concert Series in Ursuline Auditorium, Toledo, O. Mischa Mischakoff, violinist, Lynne Wainwright Palmer, harpist, and Roger White, baritone, have been heard, and George Miquelle, cellist, is announced for Jan. 15; Emma Endres Kountz, pianist, for Feb. 19.

The Chinese Theatre presented Pearl S. Buck's The First Wife at the Barbizon-Plaza on Nov. 27 and 28 under the management of George Leyden Colledge.

Eric Rowton, tenor, recently sang the roles of Tristan, Tannhäuser, Manrico and Rhadames in Boston and Baltimore.

Helen Thomas, who recently was made a member of ASCAP, has completed a musical play called Loads of Love—Helen. Miss Thomas wrote thte libretto, lyrics and music.

Leon Fleisher, pianist, was soloist on Dec. 2 with the Janssen Symphony at the Wilshire-Ebell Theatre, Los Angeles.

Elsa Zirker, soprano, and James Beni, baritone, assisted by Stuart Ross, accompanist, gave a recital at The Barclay, Philadelphia, on Dec. 6.

The Associated Music Teachers League met at Steinway Concert Hall on Nov. 29. Josephine Fry spoke and Sonia Rudenko, mezzo-soprano, was heard in a group of songs. Rose Raymond presided.

Irma Swift, teacher of voice, presented a pupils' recital at the Barbizon-Plaza Salon de Musique on Nov. 26.

Florence Mercur, pianist, appeared in concert and over the radio in San Antonio in November. Another engagement on her current tour was in Cuthbert, Ga.


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### Institute of Musical Art Gives Concerts

Henrietta Michelson, faculty member of the Institute of Musical Art of the Juilliard School of Music, gave a piano recital at the institute on Nov. 15. On Nov. 30 the annual memorial concert for Dr. Frank Damrosch, founder of the institute, took place there under the auspices of the Alumni Association. Conductors were Edgar Schenkman and Igor Buketoff, and James Friskin played a piano group. The orchestra of the Juilliard Graduate School, Wilfred Pelletier conducting, gave a program at the concert hall on Nov. 10, with Robert Ruda as piano soloist.


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### John Colville Dickson Artists Heard

Artist-students from the Chicago studio of John Colville Dickson are appearing extensively. Robert FitzGerald, tenor, has returned from a seven weeks' tour of the Pacific Coast to sing The Messiah with the Arian Society of Milwaukee on Dec. 18, after which he goes west again for further engagements. Pfc. Michael Stewart will sing the bass role in The Messiah with the Apollo Club of Chicago on Dec. 28. He recently substituted for two weeks for Reinald Schmidt on the Contented Hour. Lola Levy and Muriel Hansen are to be featured as Lola in Cavalleria Rusticana on different evenings, and Chester Kyle has the part of Alfio in the same performance with the new City Opera. Elizabeth Scott-Dickson, contralto, has been engaged by the German Section of a Chicago synagogue. Moses Silverman, with his choir, gave a special service at the Rockefeller Chapel of the University of Chicago.

### Marian Farina in Recital

Marian Farina, lyric soprano, was presented in recital at the Dornay-Culp Studios, Dec. 2. The youthful singer offered a comprehensive program including songs by Donaudy, Paradies and Tosti; a mixed group of Paulin, Pierné and Brahms compositions; Mimi's first act aria from La Bohme and four songs in English by Mrs. Beach, Landon Ronald, Griselle Young and Ernest Charles. Miss Farina handles her warm, clear voice skillfully and the difficult selections were sung in a manner denoting careful study and excellent interpretative promise. Betsy Culp Dornay was at the piano for the singer and played with the ability and sympathetic knowledge which characterizes her work.

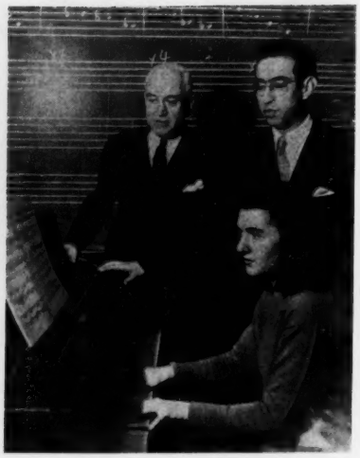
This was Miss Farina's first concert as solo artist. She has been engaged as soloist for the Contemporary Club, Princeton, N. J., Dec. 9. M. C.

### Helene Arthur and Vivian Farrell In Joint Recital

On Nov. 25, Helene Arthur, soprano (who is known to Chicago by her appearances in the operettas presented by the Chicago Civic Opera) and Vivian Farrell, contralto, made their New York debut in Carnegie Chamber Hall. Both of the attractive young artists displayed voices of agreeable timbre intelligently produced, temperament and a gift for interpretation. Several encores were demanded by the capacity audience. Edna Sheppard supplied most sympathetic piano accompaniments. R. D.

### Mascagni Guild Heard

The Mascagni Opera Guild presented Cavalleria Rusticana and Pagliacci at the Community Center on Dec. 2. Singers in the former work were Celeste Orlando, Stella Hughes, Katharine Harris, Giuseppe Galletti, Americo Iorio; in the latter, Milli Adoli, Louis Rocca, Eugenio Barone, Alexander Eddy, Armando Morelli. Domenico Posa conducted. The performances showed sound direction, and an especially good account of their parts was given by Celeste Orlando as Santuzza and Milli Adoli as Nedda.

D. B.

**GEORGE A. WEDGE (left), dean of the Institute of Musical Art of the Juilliard School of Music, with Jaime Mendosa of La Pas, Bolivia, and Florencia Raitzin of Buenos Aires, two of the 36 foreign students enrolled this year at the Institute. (Paul Parker Photo.)**

### Musical Events in Rochester

ROCHESTER, N. Y.—Dimitri Mitropoulos was guest conductor of the Rochester Philharmonic on Dec. 6, serving as both pianist and conductor in the Bach Brandenburg Concerto No. 5 and Prokofieff Piano Concerto. He conducted an all-orchestral program on Dec. 13.

A concert by the Don Cossack Chorus was presented on Dec. 7. Edith Pengilly, pianist, was soloist with the Civic Orchestra under Guy Fraser Harrison on Dec. 9. The following evening the Eastman School Senior Symphony, directed by Dr. Paul White, gave its second concert of the season. The second Eastman School Concerto program is scheduled for Dec. 17, when Dr. Howard Hanson will conduct the Eastman-Rochester Symphony, with a student soloist. The Gordon Quartet, with Sandor Vas, pianist, appear on Dec. 18. On Dec. 23 five choirs will join forces with the Civic Orchestra under Guy Fraser Harrison for the annual Christmas Community Concert.

### Scholastic Awards Contest

The 8th annual Scholastic Creative Music Award competition is announced by Scholastic Magazine, which sponsors the awards in association with the Music Educators National Conference. Eighteen awards in six classifications comprise song for solo voice with original accompaniment; piano solo; composition for solo instrument with piano accompaniment; part-song for quartet of chorus of mixed voices with piano accompaniment; part-song for the same combination without accompaniment; composition for not more than six instruments. Prizes are: first, $35; second, $20; third, $10; three honorable mentions, $5 each. For detailed information write Scholastic Awards, 220 E. 42nd St., New York 17.

### Events in Norwich

NORWICH, N. Y.—Elva Betty Gross and Gertrude Rubin, heads of the choral and orchestral department of the high school, presented a performance of Pirates of Penzance. About 100 pupils participated. Dr. Victor R. Ells gave An Evening of Records, mostly of modern music.

Luboshutz and Nemenoff were heard in a delightful program for two pianos at Colgate Chapel, Hamilton, N. Y.; Edmund Kurtz, cellist, won acclaim at the second concert. Marian Anderson, the National Symphony Orchestra and the Budapest Quartet will follow on this course. F. W. R.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# FROM OLD VIENNA TO BUSY AMERICA: A MUSICAL SAGA

Herta Shilton, interviewed recently, expressed her credo in regard to teaching the art of song.

"As far back as I can remember," Mme. Shilton said, "I was accustomed to hear good music. I virtually grew up with opera and operetta arias, in my native Vienna. I began taking piano lessons at five. My first 'professional' experience came when I was nine, during World War I. In our villa lived a young lady who was studying singing and whose accompanist went to war. She needed somebody to play her Concone exercises, so she asked me to volunteer. I was thrilled. From then on, I decided to become a singer!

"But my parents, upon my teachers' advice, determined that I should become a pianist. I entered the Vienna Conservatory, and while pursuing my pianistic work I became a steady customer of the opera, especially of the Wagner repertory.

"At fourteen, when I applied for singing lessons, several teachers thought my voice too small. Besides, by then I was an accomplished pianist, and had in fact given concerts. Why not continue on this road? I attended the opera school, however, and absorbed as much of its lore as possible, also continuing as an ardent patron of the State Opera. I remember hearing Tristan and Isolde 50 times and Götterdämmerung 56—the same was true of other works. Today I remember all these scores, motif by motif and word by word. Incidentally, my singer-husband, Robert Shilton, who has recently been singing Wolfram in Tannhäuser and Kurwenal in Tristan and Isolde, studies all his parts with me.

### Versatile Teaching Experience

"After completing the Conservatory course, studying music and languages and piano, I decided to become a teacher of singing. I was most interested in various vocal deficiencies, and noticed that singers easily became tired. After thorough and serious studies of vocal technic, which brought me in contact with physicians, psychologists and other authorities, I went to Italy, where I spent considerable time in completing my preparation. Finally, with recommendations from my teachers, I began to teach singing and have done so ever since. Among my students are beginners, advanced singers and artists actively engaged with various opera companies.

"Though preferring to work with young, unspoiled and beautiful voices, I have devoted much time to repairing vocal defects, manifestations of fatigue, tremolo, and so on. I derive much satisfaction when such singers, who have lost confidence in themselves, can be made to sing again.

"It is true that we have a wealth of beautiful voices. But how many attain the heights and maintain themselves there? The competition is tremendous today, and the real opportunities few. While it may seem alluring to be a front page sensation for a time, even though not quite prepared to meet the demands of such a success, it is much more important to grow gradually and then not only achieve success, but hold it. Among my students are some of outstanding promise, for whom great careers should be in store. But I do not cease to emphasize the necessity of musicianship, knowledge of languages, in order to penetrate the meaning of the word and thereby become an artistic interpreter.

### Concerning Pupils' Public Appearances

"While I encourage my students to sing in public as soon as I believe they can do so with benefit, I present them in programs built according to their vocal progress and carefully avoid every strain. I urge them, too, never to embark upon professional ventures before they can safely do so.

"We have thousands of talented and high-spirited young people, and many excellent schools and teachers. Every year many singers are turned out, ready for engagements. But we lack one important thing—a government or state-subsidized opera. We need opera houses where young singers could earn their apprenticeship, gain experience, develop and only then look to the Metropolitan Opera, the greatest and best opera house in the world, as the ultimate goal of their careers." D. B.

HERTA SHILTON

**CARMELA IPPOLITO,**
**violinist, composer and teacher, a recent recitalist in Town Hall. Miss Ippolito announces a course in violin, ensemble, coaching, orchestral training and solfege at her New York studio. (Photo by Abresch.)**

## Mu Phi Epsilon Opens New Chapter

Mu Phi Epsilon, national music sorority, announces the chartering of a new chapter at Fresno State College, Fresno, Calif. The initiation of 14 girls and the installation of Phi Chi Chapter was conducted by Margarette Wible Walker, national first vice president. Members from Phi Mu Chapter at San José, Calif., assisted in the ceremonies and were guests at a banquet and musicale in the evening.

The national president of Mu Phi Epsilon, Ava Comin Case of Ann Arbor, Mich., has returned from the south and east, visiting chapters in Georgia and Washington, D. C.; meeting with the planning committee in New York City to prepare for the sorority convention there in July, 1946; and visiting chapters in Cincinnati, where she represented the sorority at the biennial convention of the Professional Panhellenic Association.

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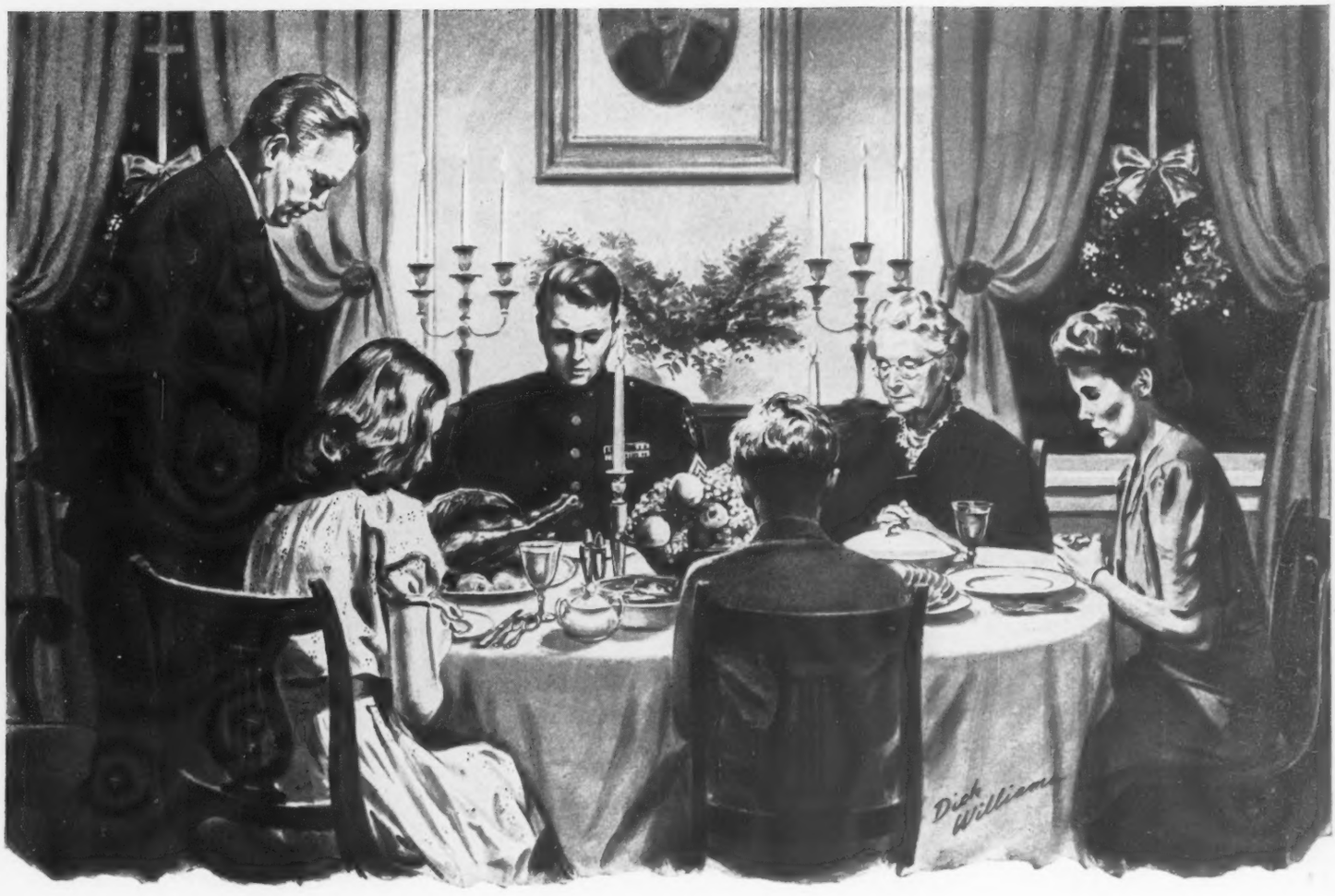


# What's the other thing we ought to do this Christmas?

FOR the last four years, the Christmas phrase "Peace on earth, good will to man" has had a pretty hollow, bitter ring.

This year, it won't.

And surely, one thing each of us will want to do this Christmas is to give thanks that peace has finally come to us—both peace and victory.

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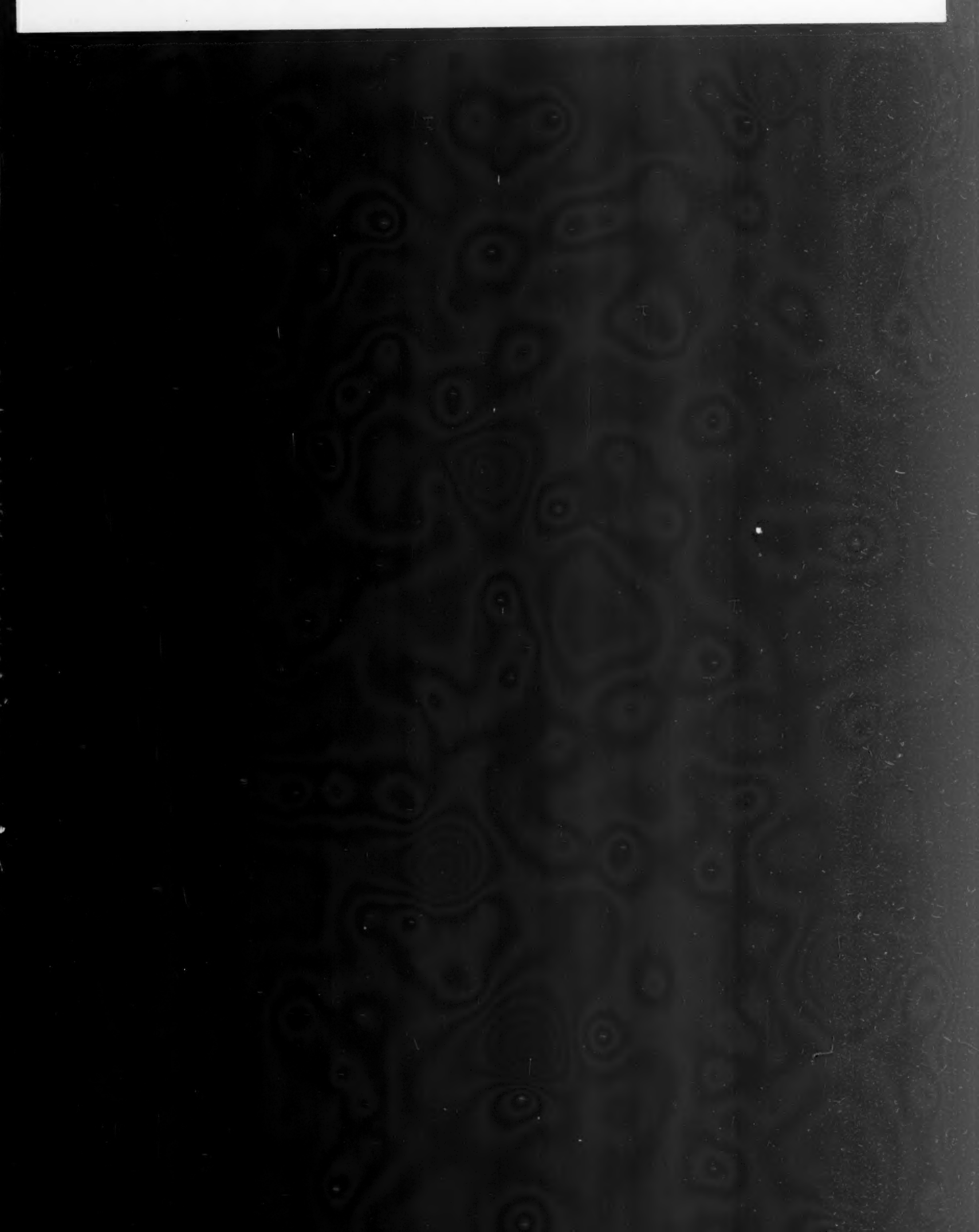
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